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Madame Alice Hay Laquette.

SONGS FROM THE OPERAS
FOR MEZZO SOPRANO

SONGS FROM THE OPERAS

FOR MEZZO SOPRANO

EDITED BY
H. E. KREHBIEL

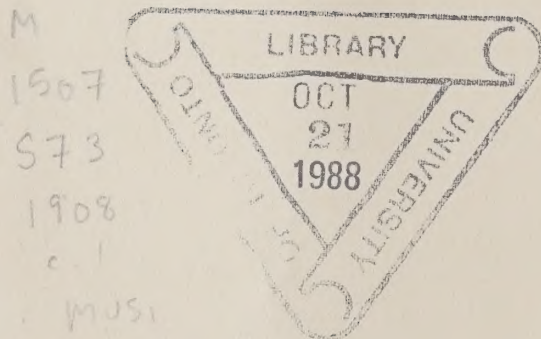


BOSTON : OLIVER DITSON COMPANY

NEW YORK : CHAS. H. DITSON & CO. CHICAGO : LYON & HEALY

PHILADELPHIA : J. E. DITSON & CO.

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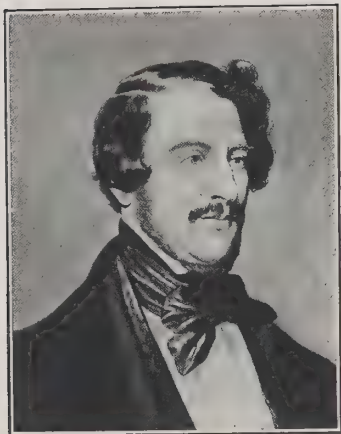
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DONIZETTI



SPONTINI



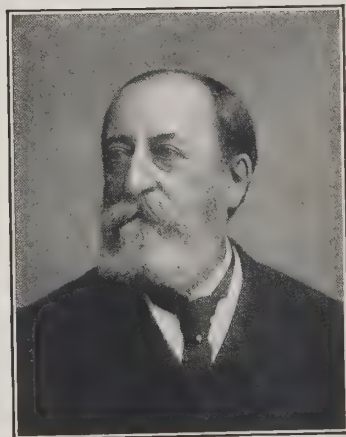
AUBER



MASSNET



HANDEL



SAINT-SAËNS



THOMAS



WAGNER



BIZET

SONGS FROM THE OPERAS FOR MEZZO SOPRANO



PREFACE

MUCH concerning the scope and plan of this collection of operatic airs (including the volumes with which it is associated) can be gathered from a glance over the table of contents and an intelligent perusal of the titles. Nevertheless the editor thinks it advisable to give some specific information about his purposes as realized here and the means adopted for their attainment.

I. The arrangement is chronological and the period covered is that from the invention of the Italian opera down to the closing decades of the nineteenth century. So far as was practicable, all schools really significant from an historical or artistic point of view have been considered; also, so far as possible, examples of all the various kinds of airs are given, from the earliest exfoliations of Florentine monody, through the artificial forms which mark the golden age of *bel canto*, down to the freer and more dramatic utterances of the present day.

II. In order that the airs shall present themselves to the student and the singer as they did to the hearer and the singer at the period of their creation, they are all given, (a) in the voice for which they were conceived; (b) in the original keys; (c) in the original texts, with as faithful a translation into the vernacular as the exigencies of the music would allow; (d) in the manner in which they were sung when they were written. The last point calls for an explanation. All students of singing ought to know that the intentions of composers up to, let us say for convenience, the middle of the nineteenth century, were not explicitly and comprehensively expressed in the manner in which they wrote down their songs; that in order to reproduce their music as they wished to hear it and as the singers for whom they wrote sang it, it is necessary to translate certain arbitrary signs (*appoggiaturas*, mor-

dents, and the like)—the meanings of which are in danger of being forgotten—into the modern notes which represent the original manner. Tradition was long relied upon to do this, but tradition is always a weak and uncertain reed, and teachers as well as singers have grown careless of it and too often have ignorantly and arrogantly ignored it. It was therefore thought to be a wise course, instead of baldly presenting the original text as it has come down to us in the printed page, or leaving the suggested reading to an *ossia* or a marginal note, to present the text as it was sung in the olden time, and put the original notation above the staff for the sake of the happily curious student. In doing this the editor has followed the example of, and occasionally utilized the work done by F.-A. Gevaert, the learned head of the Brussels Conservatory, a work to which he gives honor due with glad and grateful obedience.

It is also a commonplace of historical knowledge that not only in the airs of the classical period, but also in those of the early part of the nineteenth century, it was first the duty, then the privilege, of singers to introduce variants of the musical text for the sake of embellishment or simplification, as the case might be, and also to interpolate cadenzas in the manner still customary with instrumental performers. Such variants and cadenzas have been introduced here, an interest at once historical and personal being added by presenting variants and cadenzas as they were sung or are sung by some of the great exemplars of the art of song in the past or present. As a case in point, Mme. Jenny Lind's version of *Una voce poco fà* (page 77) is cited. The value which such a personal note gives to an air is scarcely to be overestimated.

III. Each air is accompanied by a note designed to present it in its historical environment,

and also, by a reference to the story of the opera (whenever it was thought necessary), to elucidate

the text and thus furnish a significant hint touching the proper reading.

NOTES TO THE SONGS

Amarilli, mia bella

Caccini

GIULIO CACCINI was one of the two professional musicians who belonged to the company of literary and scientific men in Florence at the close of the sixteenth century who organized what they called *la Camerata*, and who, while trying to revive what they conceived to be the manner in which the ancient Greek drama was performed, invented the Italian opera. Caccini's professional associate in this coterie was Jacopo Peri, and the two men coöperated in the production of *Euridice*, the first published opera which was commissioned by the Grand Duke of Tuscany, written by Rinuccini, the poet, who was also one of the *Camerata*, and performed at the Pitti Palace as part of the festivities attending the marriage of Henry IV of France and Maria de' Medici, on October 6, 1600. At this performance some of Peri's music was used, as well as some of Caccini's, and both scores were printed, that of Peri in 1608, that of Caccini in 1600. Caccini was born in Rome, and for that reason was called Giulio Romano. There is doubt about the year of his birth, but it is most likely that it was either 1558 or 1560. He was educated for the musical profession, becoming a lutenist (the lute at that time being in artistic music what the pianoforte is to-day), and in 1578 went to Florence, where he entered the service of the Grand Duke. In 1605 he visited Paris with his daughter, who enjoyed considerable celebrity as a singer. His wife was also enough of a musician to compose an opera. In 1601 he published his *Nuove Musiche*, the work to which students owe nearly all that has been learned of the art of singing as it existed three hundred years ago.

The members of the *Camerata* were completely under the spell of the renaissance of learning, and desired more than anything else to restore the ancient art. They did not succeed in this, but they enunciated, and in a degree exemplified, princi-

ples of dramatic composition and performance which have been enunciated and illustrated many times since. They had become convinced by a study of ancient writers that the drama of the Greeks had not been delivered in the rhetorical manner of their day, but declaimed or chanted in a manner which occupied an intermediate position between speech and song, the words being raised to a higher emotional power by use of melodic intervals like the inflections which have their origin in an emotional stimulus in ordinary speech. There was nothing in the polite art of their day which could be drawn into the service of the drama according to their theories. Artistic music was completely dominated by polyphony and counterpoint, so much so that in the efforts which had been made for a century before to associate music with the stage-plays, the *dramatis personæ* when they sang did so in the madrigal style, even the speaker of a monologue being accompanied by four or five voices whose parts were just as important as the actor's. So it came about that Caccini, Peri, and their companions (among whom was a talented amateur Vincenzo Galilei, father of the great astronomer) invented a free style of quasi-melodic declamation which they called *stilo rappresentativo*—that is, the representative or expressive style—for the speeches and dialogues of their new form of drama. The music was single-voiced, except where the chorus entered in the manner of the ancient choric odes, and was supported by chords of harmony from instruments, the players of which were concealed behind the scenes. Something like this monody remains in the accompanied recitative of the modern grand opera.

Caccini's principles, as set forth in the preface to his *Nuove Musiche*, are in harmony with many of the utterances of Gluck and Wagner in support of their operatic reforms. Thus he recommends the choice of a pitch which shall enable

a singer always to use his natural voice, so that there be no hindrance to expression. He advises singers to emancipate themselves from a too strict adherence to measure, fixing, instead, the relative value of notes by consideration for the words to which they are set. The solo style of singing had scarcely been invented before singers began to make prodigal use of ornaments in the nature of trills, turns, and roulades. Caccini claimed credit for having been the inventor of many of these ornaments, but he did not hesitate to condemn them in dramatic singing. Of the roulades, which he calls "long flights," "flourishes," or "whirlings" of the voice (*lunghi giri di voce*), he says: "They were not invented as being necessary to good singing, but, as I believe, to provide a certain titillation of the ears for the benefit of such as have little knowledge of what good singing means; for if they understood this, they would unquestionably detest these passages, since nothing is so offensive as they to expressive singing. And it is for this reason that I have said that the *lunghi giri di voce* are so ill applied. I introduce them in songs which are only moderately less passionate, and, indeed, on long, not on short syllables, and in closing cadences."

It would be difficult to become too enthusiastic in praise of the gentle beauty and tender expressiveness of *Amarilli*. Let it only be noted that two, perhaps three, of the vocal ornaments described by Caccini in his *Nuove Musiche* are illustrated in the final cadence of the song. The group of dotted quavers and semi-quavers in the third measure before the end is the embellishment called *ribattuta di gola*, the double group of semi-quavers a *gruppi*; and in all probability when Caccini sang the A of the last measure but one he did not sustain it steadily, but broke it up into what he called a *trillo*, not the trill of to-day, but a rapid reiteration of one and the same tone—what the Germans call contemptuously a *Bockstriller*, *i.e.* a "goat's trill." This may sound grotesque in modern ears, but the embellishment was a favorite and beautiful one of Jenny Lind's.

Lasciatemi morire

Monteverde

It was under Claudio Monteverde that the newly invented style of musical entertainment described in the preceding sketch took its first great stride in the direction of the lyric drama. Monteverde (the name is written Monteverdo on his baptismal certificate, and Monteverdi by himself on some letters which have been preserved) was born at Cremona in May, 1567. From 1590 to 1612 he was in the service of the Duke of Mantua, first as singer, then as viola player, then as chapel-master, and finally as court composer. During the last thirty years of his life, *i.e.* from 1613 to 1643, he filled the office of chapel-master at the Church of St. Mark at Venice. Praise could scarcely go beyond what Mr. Apthorp says of Monteverde in his book *The Opera, Past and Present*, and yet it is all justified by the tremendous revolution in the art of music which followed upon the innovations in the practice of his period which he introduced. "He was one of the greatest geniuses, probably the very greatest pioneer, in the whole history of music. We have already met him as the discoverer of the modern tonal system—a discovery which revolutionized the whole art of music; he developed the ponderous, unwieldy *stilo rappresentativo* of the *Cammerata*, with its leaden accompaniment in long-sustained notes, into the more vivacious and passionate *stilo concitato* (or 'excited style'), letting the accompaniment take its own rhythm and strike as many repeated notes to the measure as he pleased, thus establishing the basis for nearly all modern writing for a voice, or voices, with instrumental accompaniment. . . . The whole great art of instrumentation owes its origin to him."

Monteverde's first opera was *Orfeo*, produced on May 28, 1607. In January of 1608 this was followed by *Dafne*, which in turn was followed and completely overshadowed by *Arianna*, performed as part of the festivities attending the nuptials of Francesco Gonzaga, eldest son of the Duke of Mantua, and Margaret of Savoy. The story of the opera is the familiar one which tells how Ariadne, daughter of Minos,

King of Crete, enamored of Theseus, who had come from the Athenians with offerings for the Minotaur, gave him a clue which enabled him to penetrate the maze, kill the monster, and find his way back to safety. According to one tradition Theseus married Ariadne, who was slain by Diana on the island of Naxos; according to another,—which Rinuccini, the poet of Monteverde's opera, used,—Theseus deserted her on the island. *Lasciatemi morire* is her lament on seeing the departure of her lover. A contemporary report of its performance in 1608 says: "In the highest degree admirable appeared the lament of Ariadne on the rock after she had been deserted by Theseus. It was sung with so much passion and such touching pathos that not a spectator remained unmoved, not a fair one who did not drop a tear of compassion while listening to the beautiful lament." Thirty years after the production of the opera, Monteverde included the *arioso*, with the words altered to make the lament that of the Virgin Mother at the foot of the cross, in a collection of secular and religious songs published in Venice.

Delizie contente, che l' alma beate *Cavalli*
THE real name of the composer who wrote his name high in the early annals of the opera as Francesco Cavalli was Pier Francesco Caletti-Bruni. The son of a chapel-master at the Church of St. Mary in his native town of Crema, near Venice, he was born in 1599 or 1600. As a lad he had the good fortune to find a patron in Federigo Cavalli, the sheriff (*podesta*) of Crema, who when he removed to Venice took his ward with him, installed him in his palace, and provided generously for his education. In 1617 Francesco entered the choir of St. Mark's under Monteverde, where he became second organist (*i.e.* organist of the second organ) in 1640, first organist in 1665, and chapel-master in 1665. He was incumbent of this post when he died, on January 14, 1676. Out of gratitude to his benefactor he adopted the name of Cavalli, which he made famous.

Between 1639, when he produced his first

opera, and 1670, when he produced his last, Cavalli wrote thirty-nine operas, of which *Giasone* is generally set down as his masterpiece. It was first brought forward at the Teatro San Cassino in Venice in 1649, made its way to Florence, Bologna, Naples, Rome, Vicenza, Ferrara, Genoa, and Milan, and was revived in Venice in 1666. "He" (Cavalli), says Mr. Apthorp, "for the first time brought something of the popular song into opera; his fondness for simple, concise melodic forms is conspicuous. He welcomed the laughable personage upon the lyric stage and treated him with consummate mastery. A born son of the people, he was just the man to give convincing expression to the popular spirit."

Ragion sempre addita

Stradella

THOUGH the dates of the years of the birth and death of Alessandro Stradella, composer, singer, and universal musical genius, are frequently printed (as they are at the head of this air), it must be said that nearly everything that the world has been told about him is mere tradition, if it is not all romantic fiction. Of no composer of celebrity is so little authentically known. Amongst musicians his name is chiefly associated with the *aria di chiesa* beginning "Pieta, Signore," or "Se i miei sospiri;" yet this air was not written by him, but in all probability by some anonymous composer a century and a half after the period in which he lived. There are collections of Stradella's manuscripts in the libraries of Modena, Venice, Paris, London, and Oxford, however, and the most famous of these is a *Serenata a tre voci* from which this air was derived; and its fame has come chiefly from the fact that it was familiar to Handel, who repeatedly drew from it melodic material which he used in writing his *Israel in Egypt*. The phrase which forms the introduction to *Ragion sempre addita*, and occurs again and again in the air (the first time at the words "Io pur seguirò"), is identical with that which is set to the words "He led them forth like sheep" in the chorus of the oratorio beginning "But as for His people."

It is likely that Stradella was born in Naples

in 1645. According to a story recorded by Dr. Bourdelot in his manuscript memoirs and incorporated by his nephew, Bonnet, in his history of music, but which has not withstood critical attack, Stradella met his death under the following romantic circumstances: he having been called to Venice to compose an opera, a Venetian nobleman placed his lady-love in his care for instruction. Teacher and pupil fell in love with each other and secretly left Venice together. The Venetian resolved that both should be sacrificed to his vengeance. He hired two bandits, for three hundred pistoles, to follow the fugitives to Rome (whither it was discovered they had gone) and assassinate them. Arrived in Rome the murderers learned that the next day an oratorio by Stradella would be performed in the Church of St. John Lateran. Thither they went, intending to stab the lady and her lover as they were returning to their dwellings. The beautiful music, and the delight shown by the people, however, touched their hearts, and instead of killing the composer they sought him out, said many pretty things about his music, informed him of their mission, and begged him to fly from Rome so that they might report that they had not found him there. The lovers hurried to Turin, where they found a protector in a princess, who employed Stradella and hid the lady in a convent.

But the Venetian was not to be baffled. One evening Stradella was overtaken by cutthroats and terribly, though not fatally, stabbed. The affair caused a great stir; the assassins were apprehended, but escaped punishment through the influence of their employer. The lady, whose name was Ortensia, had now become Stradella's wife. Together they went to Genoa, where, on the day after their arrival, they were found stabbed to death in their lodgings. Bourdelot gives the date of this occurrence as 1670; but there is an oratorio of Stradella's entitled *Susanna* which is dated April 16, 1681.

L'esperto nocchiero

Bononcini

THE composer of this air came of a musical

family, his father, Giovanni Maria Bononcini, and a brother, Marc Antonio, having both distinguished themselves as composers. Indeed, there was once a lively suspicion that *Griselda*, which is acknowledgedly Giovanni Battista's masterpiece, had in reality been composed by his brother. It was a period of musical partisanship, blended with political, however, and there is no reason why at this late date anybody should seek to rob the old composer of any of his laurels. He had sufficient difficulty in maintaining them in his own time. Giovanni Battista Bononcini (he called himself Buononcini in London in later life) was born in Modena, where his father was chief musician to the Duke, in 1672, and succeeded his father as chapel-master in the Church of San Giovanni in Monte. In 1696 he was filling commissions at the Court of Berlin, where he may have come in contact with Handel, who was also there as a lad of twelve years of age. Afterward for a number of years he was alternately at Vienna and in Italy until, in 1720, he was called to London to write for the Royal Academy of Music, of which Handel was director. There, on November 19 of that year, to open the second season of the establishment, he brought forward a revised version of his opera *Astasio*, which he had first produced in Rome in 1714. Two years later, Bononcini's opera *Griselda* had enough success to provoke a lively operatic quarrel between his friends and Handel's. Politics helped to draw the lines between the musical factions in London at this period, and it was quite sufficient that the Hanoverian king sided with the German Handel to send the houses of Rutland, Queensberry, Sunderland, and Marlborough on the opposite tack. The wife of Earl Godolphin, daughter of the first Duke of Marlborough, took so lively an interest in the quarrel between the composers, or their friends, that she had Bononcini to live at her house in St. James's, gave concerts twice a week at which his music, and his only, was performed, and settled a pension of five hundred pounds upon him. Unhappily, ten years or so after the success of *Griselda* it was charged against Bononcini that a madrigal

which he had sent in to the Royal Academy of Music long before as an original was a transcript of a composition by Lotti. Bononcini, for one reason or another, made no attempt to defend himself and left England in disgrace, never to return. When he died is not known. It was probably about 1750. He figures for the last time in musical annals in 1748, when he was summoned to Vienna to compose the music for the celebration of the Peace of Aix-la-Chapelle.

Lascia ch' io pianga

Handel

It is assumed by the editor that the general story of the life of George Frideric Handel (1685-1759) is known to practically everybody interested in music. Throughout the English-speaking world he is recognized as the master-composer of oratorios. His operas, however, of which he wrote no less than forty-seven, and which were the prop upon which his reputation rested during the greater part of his career, have been voted antiquated and have been laid upon the shelf. The last performance of one of them took place in London in 1787, when *Giulio Cesare* was revived in London in the hope of attracting George III to the theatre, the demented king having always been extravagantly fond of Handel's music. Since then it and all its companions have lain upon the shelf and are known in their integrity, when known at all, only to musical antiquaries and scholars, many of whom have deplored the fact that the musical public should be willing to let the great composer's fame rest wholly upon his English oratorios. Many airs from the operas have maintained themselves in our concert-rooms, however, and with the return of appreciation of the *bel canto*, which is inevitable, they will find more and more admiration. Of all these airs *Lascia ch' io pianga* is the most widely known in one form or another, and without question best loved.

This air is from *Rinaldo*, the seventh of Handel's operas (he had previously written four for the opera-house in Hamburg, one for Florence, and one for Venice), but the melody had an earlier origin. Its first period (eight measures) was

the first period of an instrumental sarabande introduced in the third act of Handel's first opera, *Almira*, composed in 1704 in Hamburg. Four years later he rewrote the melody for an Italian oratorio, *Il Trionfo del Tempo*, which he produced in Rome in 1708. In this work it was sung to a text beginning "Lascia la spina, cogli la rosa," which, when the oratorio was turned into English in 1737 for performance in London, by Thomas Morell (Handel's collaborator in *Judas Maccabæus*), ran as follows:

"Sharp thorns despising	Old age surprising
Cull fragrant roses;	Soon the scene closes;
Why seek your pleasures	Life's only treasure's
Mix'd with alloy?	Life to enjoy."

When *The Triumph of Time* was performed in English in London, it was found that Handel had written new music for the air. By that time, undoubtedly, *Lascia ch' io pianga* was too familiar to be risked in its use in the earlier dress. *Rinaldo* was written at a time when the Italian opera had reached the height of artificiality. Only one of the absurdities which had encumbered it wherever it was cultivated outside of Italy had been taken away from it. It was sung throughout in Italian. When Handel wrote *Almira* for Hamburg all of its recitatives and forty-four of its songs were in German, fifteen of its airs in Italian. The style of performance was like that characterized by Addison as prevailing in the same period in London: "The king or the hero of the play generally spoke in Italian and his slaves answered him in English; the lover frequently made his court and gained the heart of his mistress in a language which she did not understand." At length, says Addison, the audience got tired of understanding half the opera, "and to ease themselves entirely of the fatigue of thinking, so ordered it that the whole opera was performed in an unknown tongue." Handel wrote the entire opera of *Rinaldo* in Italian, but he accepted all the artificial formularies, permitting male sopranos to sing the women's parts as well as all of the men's except a basso, and providing examples of the various forms of aria which the formularies called for. Since these will occur again and

again in the early pages of this collection and its companions, it will be well to introduce here the recipe for an Italian opera of the approved sort, as composers concocted it at the time of Handel. I reproduce the description from Rockstro's *Life of Handel*. It is an abbreviation of the account provided by Hogarth for his *Memoirs of the Opera*:

"The strict rule demanded the employment of six principal characters only,—three women and three men. A fourth man was indeed admissible in cases of necessity, and a woman was sometimes permitted to take a man's part,—especially if she had a deep-toned voice, of masculine character,—but these indulgences were not very frequently claimed. The first woman (*prima donna*) was always a high soprano; the second or third, a contralto. The first man (*primo uomo*) was an artificial soprano; and it was indispensable that he should appear as the hero of the piece, though the rôle assigned to him might be that of Ajax or Julius Caesar. The second man, if not a soprano, like the first, was an artificial contralto. The third was either another contralto, or, more rarely, a tenor. When a fourth man was needed, the additional part (*ultima parte*) was most frequently assigned either to a tenor or a bass. But it was by no means an unusual thing to employ artificial sopranos and contraltos only, for the male characters, without the support of either bass, tenor, or baritone, as in Handel's *Teseo* and many other operas of the period.

"Each of the principal characters in the drama claimed the right to sing one air, at least, in each of the three acts into which the piece was divided. The airs themselves—though all consisting of a first and second part, and concluding with the indispensable *da capo*—were separated into five grand classes, each distinguished by some strongly marked and unvarying characteristic. Thus the *aria cantabile* was restricted to a flowing melody, supported by a very slight accompaniment, but affording frequent opportunity for the introduction of extempore embellishment. The *aria da portamento*, equally melodious in character, depended chiefly for its ef-

fect upon the substitution of long swelling notes for the lighter forms of ornament, and therefore demanded no slight amount of sustaining power on the part of the singer. The *aria di mezzo carattere*, more fully developed and generally more richly accompanied than either of the preceding forms, was susceptible of very much greater variety in the matter of dramatic treatment. The *aria parlante* was devoted to the expression of still deeper feeling and more violent emotion; and, taking its action from that of the words to which it was adapted, appeared sometimes as an *aria di nota e parola*, sometimes as an *aria agitata*, and sometimes as an *aria di strepito*, or even an *aria infuriata*. Finally, the *aria di bravura*, or *d'agilità*, was universally recognized as a natural and legitimate vehicle for displaying the power of the singer."

Lascia ch' io pianga, it will be seen, is, according to these definitions, an *aria di portamento*. It is a lamentation sung by the heroine of the opera when she finds herself in the power of her wicked rival. *Rinaldo* was performed for the first time in February, 1711, and was the object of some ill-natured, some witty, and some admirably critical remarks from Addison in his *Spectator*. The article appeared ten days after the opera, and it is from a subsequent paper (No. 18), also provoked by the coming of Handel to London, that a quotation was made touching the use of mixed languages in Italian opera. The subject of the opera is an episode in Tasso's *Gerusalemme liberata*. The heroine of the story is Almirana, daughter of Godfrey of Bouillon and betrothed of Rinaldo, the Achilles of the Christian army in the First Crusade. Argante, pagan king of Jerusalem, is the accepted lover of Armida, a sorceress, who for purposes of revenge abducts Almirana and conceals her in an enchanted garden. There Argante sees and becomes enamored of her. Rinaldo penetrates the magical retreat in pursuit of a plan to rescue his love. Armida discovers him and yields herself a victim to his heroic charms. She seeks to enchain him by appearing to him alternately in her proper form and that of Almirana. A Christian astro-

loger discloses the situation to Godfrey, who with a companion-in-arms lays siege to Argante and Armida, conquers them, frees the lovers, and opens the way for the wicked ones to be converted to Christianity.

Vieni, che poi sereno

Gluck

CHRISTOPH WILIBALD GLUCK, who after he had received the order of the Golden Spur in Rome in 1756 called himself Ritter (that is, Chevalier) von Gluck, was born at Weidenwang, in the Upper Palatinate, on July 2, 1714, and died at Vienna on November 15, 1787. In operatic history he occupies a position as a reformer which can now be said to be second only to that of Wagner, who, if we confine ourselves simply to the consideration of principles, was only his continuator as Gluck was in turn the continuator of the original inventors of the lyric drama. Gluck began his career as a composer of Italian operas, and had already placed nine works of the conventional type to his credit when he went to London, in 1745, to write for the Italian Opera at the Haymarket, and was met by the withering criticism of Handel, who said that he knew less about counterpoint than his (Handel's) cook. After his London experience he went to Paris, and there, it is safe to assume, he felt the beneficial influence of Rameau, and had laid in him the foundations of that appreciation of truthful dramatic expression which actuated him years later when he began the reformation of the evils which had taken possession of Italian opera, an art-form then dominant in all the countries of Europe except France. He took these decisive steps ten years later, however. In 1755 he had taken up his residence in Vienna, and there five years afterward he fell in with a poet, Raneiro de' Calzabigi, and with him discussed the decay into which the opera had fallen as a dramatic form through the egotism of the singers and the inanity of the opera-books, now become mere stalking-horses on which the composers hung their tunes. Between them Gluck and Calzabigi wrote *Orfeo ed Euridice*, which was produced at the Burg Theatre on October 5, 1762, and in which

the new principles were first exemplified. Four years later poet and musician coöperated again in *Alceste*, which was brought forward at the same theatre on December 26, 1767. This opera Gluck prefaced with a printed declaration of principles in the form of a dedication of the score to the Grand Duke of Tuscany. In this famous writing he said that he had striven to correct the abuses from which opera was suffering from the vanity of singers and the complacency of composers. He had aimed to reduce music to its true function, which he conceived to be to aid poetry in expressing the emotions and situations of the drama. The chilling clog of useless ornament must be stripped from it; it must be to the drama what color is to drawing in a painting; singers were not to be interrupted in the heat of an air to permit of the introduction of an orchestral *ritornello*, nor made to dwell on a favorable vowel sound in the middle of a word to display their skill in *fioriture*. The second part of an air, which haply might be the more important part from a dramatic and poetical point of view, was not to be hurried over in order that the singer might have an opportunity to show his ingenuity in the introduction of variants in the first part on its repetition; nor was there to be a *da capo* which left the poetic sentiment suspended in mid-air. Moreover, the sharp contrast between recitative and air was to be abolished, the orchestra used in accompaniments according to the interest and passion of the moment, the overture was to become a sort of index, an "argument" of the play, and in all things simplicity and directness were to be cultivated.

To these principles Gluck remained true thenceforward in the great works which he wrote for the French stage, after he had succeeded (largely through the influence of Marie Antoinette, who had been his pupil before her marriage to the dauphin, afterward Louis XVI of France) in being called to Paris to write for the Académie Royale de Musique. Meanwhile he had secured the coöperation of du Rollet, an attaché to the French Legation at Vienna, and the two, working harmoniously, made an operatic adaptation

of Racine's tragedy *Iphigénie en Aulide*. This opera Gluck carried to Paris with him in 1773, and it was produced at the Académie on April 19, 1774. Gluck's new music had been coldly received in Vienna, but what was mere criticism in the Austrian capital burst into a furious controversy in Paris, a quarrel, indeed, compared with which all preceding discussions—that of the champions of Handel and Bononcini in London, and of the French and Italian factions in Paris when Pergolesi's *Serva Padrona* made its appearance—were as child's play. The enemies of Gluck brought an Italian, Piccinni, to Paris and pitted him against Gluck, and from that circumstance the controversy is known in history as the war of the Gluckists and Piccinnists. The outcome of the battle, which raged long, was the triumph of Gluck, and its completeness is evidenced by the fact that the operas *Iphigénie en Aulide*, *Iphigénie en Tauride*, *Armide*, as well as the two earlier works, *Orphée et Euridice* and *Alceste*, which had been remodelled for the French stage, still hold their places among living works, while all that Piccinni did before and after has perished. In all Gluck composed over half a hundred operas.

The air *Vieni, che poi sereno* is from *La Semiramide riconosciuta*, the book by Metastasio, the thirteenth of Gluck's Italian operas and the first that he produced after his visits to London and Paris. In its music critical historians have found the first evidences of that more serious view of the purpose of music in its relation to the drama which had its brilliant exemplification in *Alceste* and the French operas composed for Paris. It was produced to celebrate the birthday of the Austrian empress at Vienna on May 14, 1748.

Naissantes fleurs

Grétry

ANDRÉ-ERNEST-MODESTE-GRÉTRY was born at Liège on February 8, 1741, and died at the Hermitage, near Montmorency, once the home of Rousseau, on September 24, 1813. He was the son of a poor violinist, who started him on his musical career by placing him in the choir of St. Denis when he was six years old. There he found

a harsh taskmaster, who sent him away when he was eleven because of his incapability. His next masters were kind, but had no better success, and nearly all that he ever knew of music he seems to have picked up while listening to the operas of Pergolesi, Galuppi, and Jommelli. His first attempts at composition were in a serious vein; he wrote six small symphonies and a solemn mass in which the Chanoine du Harlez saw so much talent that he provided him with the means to go to Rome. He made the journey to the Holy City in 1759 on foot, with a smuggler as a travelling companion. In Rome he entered the Collège de Liège whose foundation provided domicile for five years for students who came from his native town. He placed himself under a master, but his old difficulty with the science of music clung to him, and he was again dismissed as incapable by the master who had undertaken to teach him counterpoint and composition. While in Rome he composed some sacred music and also an intermezzo. The latter was successfully performed at a theatre in 1765. Study of the score of Monsigny's *Rose et Azor* convinced him that his forte lay in French *opéra comique* and he resolved to make his way to Paris. On the road he stopped a year at Geneva, where he made the acquaintance of Voltaire, whom he asked in vain for a libretto. For a year he supported himself by teaching singing, and produced a setting of an opera-book entitled *Isabelle et Gertrude* which had already been composed, but which Voltaire recommended. The work was performed and Grétry was encouraged by his great friend to proceed to Paris. There he wrote the music for *Les Mariages Samnites*, the book by an amateur. This opera, though it was not performed in public, was rehearsed, and won for the composer the patronage of the Swedish ambassador whose influence procured a hearing for his next opera, *Le Huron*, for which Marmontel wrote the libretto. His progress thenceforth was rapid, and after half a dozen other operas he came to the forefront with *Zémire et Azor* (1771), one of his best works, which long held a place with *Richard Cœur de Lion* (1784) on all the opera stages

of Europe. After 1771 he kept both the Comédie Italienne and the Théâtre Favart supplied with works, and in 1775 effected an entrance into the Académie Royale with *Céphale et Procris*. This work, which is called a heroic ballet on the title-page, but is generally spoken of as a lyric tragedy, had its first performance at Versailles at the fête given to celebrate the wedding of the Duke of Artois and Princess Maria Theresa of Savoy on December 30, 1773, and reached the Académie on May 2, 1775. Marmontel wrote the book and drew the plot of his work from the seventh book of Ovid's *Metamorphoses*. This tells the old Greek tale of Cephalus, the ardent devotee of the chase, whose wife, Procris, was Diana's favorite, and to whom the goddess gave a javelin which never failed of its mark. A habit which Cephalus cultivated of talking to the breeze caused the jealousy of Procris, who hid in the bushes one day to catch sight of an imaginary rival. Hearing her husband's protestations to the sweet breeze that made his rambles so delightful, she let out a sob. Supposing the sound to have come from a wild animal Cephalus threw at the spot the javelin which Procris had given to him, and slew his doting but suspicious wife. Marmontel gave a new ending to the old legend. Out of pity for the loving pair Amor brings Procris back to life, and their happiness is celebrated in a *divertissement mythologique*.

Grétry was primarily a melodist; he never mastered the deeper branches of the art, such as harmony and counterpoint. "You might drive a coach and four between his bass and his first fiddle," said one of his critics. Gustave Chouquet, Keeper of the Museum at the Paris Conservatoire, has an admirable summing up of his good qualities in his essay on the composer in the new edition of Grove's *Dictionary of Music and Musicians*: "He excelled in the simple pastoral style, in the touching and pathetic, and in comic opera, at once comic and not trivial. By means of his rich imagination, thorough acquaintance with stage business, and love for dramatic truth, he created a whole world of characters drawn to the life; and by his great intelligence and the es-

entially French bent of his genius, he almost deserves to be called the 'Molière of Music,' a title as overwhelming as it is honorable, but one which his passionate admirers have not hesitated to bestow on him."

Voi, che sapete

Mozart

Deh vieni, non tardar

Mozart

It is surely unnecessary to burden the pages of this book with a biographical sketch of Wolfgang Amadeus Mozart (1756-1791). In the history of opera he follows hard on the heels of Gluck despite the immeasurable distance between the two in respect of manner of expression. One of Gluck's teachers, Sammartini, was also one of his, and, like Gluck, Mozart was recipient of the *Spurte d'oro* in Rome; but it was when he was a lad, and he never called himself Chevalier except while he was in Italy. He made a most profound impression on opera, not as a theorist or reformer, but by dint of individual and transcendent genius.

The airs are from *Le Nozze di Figaro*, which was composed in the closing months of 1785 and the early weeks of 1786. Lorenzo da Ponte, the author of the libretto, says in his memoirs that Mozart composed as fast as he wrote and that the opera was completed in six weeks; but the statement, like most of those made by the author, must not be accepted as literally correct. Mozart entered the opera in his autograph catalogue under date April 29, 1786, but as the opera had its first performance two days later, after having had to triumph over a cabal formed to prevent its performance, it is safe to say that the date marks only the day when the last correction, change, or addition was made. The subject of the opera was of Mozart's own choosing. The story of the action closely follows that of Beaumarchais's comedy, *Le Mariage de Figaro, ou la folle Journée*. The two comedies which Beaumarchais wrote on the adventures of the barber Figaro were engrossing the popular mind at the time, and it is more than likely that it was admiration for Paisiello's *Barbiere di Siviglia* which turned Mozart's mind to *Le Mariage*, and

prompted him to ask Da Ponte to make an opera-book out of it. It was also the success won by Paisiello's opera that led Rossini to reset its libretto. *Le Nozze di Figaro* was brought forward at the royal opera in Vienna on May 1, 1786, and found immediate acceptance; in fact, so many of its numbers were redemanded at the first performance that it lasted twice as long as usual. On May 18 the composer's father wrote to his daughter: "At the second performance of your brother's opera five pieces were encored, and on the third seven. One little duet had to be sung three times."

Aside from Mozart's contribution of absolute beauty to music his chief significance in the development of opera may be said to lie in what he did in the way of dramatic characterization, that is, the delineation of the mental, moral, and physical attributes of the people of the play by musical means. The two airs in this collection are excellent examples of this. The first is sung by the arch little rogue Cherubino to the Countess. The page is young, handsome, susceptible; he is more or less in love with all the women he meets, and they more or less in love with him. In the first act of the opera he sings a song to Susanna (*Non so più cosa son*) in which he tells of the commotion into which all his being is thrown in the presence of the fair sex. In the next act he is in the presence of the Countess with a ballad "writ to his mistress' eyebrow," and he sings it to an accompaniment played on the guitar by Susanna, while the Countess "holds copy" and listens—not without a little warmth about her own heart, it must be regretfully confessed. This is the air *Voi, che sapete*, of which Otto Jahn gives a lovely characterization in his analysis of the opera. "Cherubino is not here directly expressing his feelings; he is depicting them in a romance, and he is in the presence of the Countess towards whom he glances with all the bashfulness of boyish passion. The song is in ballad form, to suit the situation, the voice executing the clear, lovely melody, while the stringed instruments carry on a simple accompaniment *pizzicato*, to imitate the guitar; this delicate out-

line is, however, shaded and animated in a wonderful degree by solo wind instruments. Without being absolutely necessary for the progress of the melodies and the completeness of the harmonies, they supply the delicate touches of detail, reading between the lines of the romance, as it were, what is passing in the heart of the singer. We know not whether to admire most the gracefulness of the melodies, the delicacy of the disposition of the parts, the charm of the tone-coloring, or the tenderness of the expression—the whole is of entrancing beauty."

The second air, *Deh vieni, non tardar*, is sung by Susanna in the last act while she is in the garden waiting for the coming of the Count in fulfilment of a plan laid by her and the Countess to entrap the Count and Figaro. Read Jahn again: "The sensual element of love plays far too great a part in *Figaro*, however, to be altogether disregarded in its musical rendering. It would be a difficult matter to determine how far and in what way music is capable of giving artistic expression to this side of the tender passion; but it cannot be disputed that Mozart has in this respect competed successfully with the sister arts of painting and poetry. In Susanna's so-called 'Garden Air' (Act iv. No. 5) her longing for her betrothed is expressed with all the tender intensity of purest beauty; but the simple notes, cradled, as it were, in blissful calm that seem to be breathed forth soft as the balmy breath of eve, glow with a mild warmth that stirs the heart to its depths, entrancing the mind and intoxicating the senses like the song of the night-ingale. The *pizzicato* accompaniment of the air fitly suggests a serenade. It gives the voice free scope, and the sparsely introduced wind instruments, as well as the tender passage for the first violin toward the close, only serve to give a finer emphasis to the full body of the voice. The impression of longing delight is intensified by the simplicity of the harmonies, as if fear of disturbing by any sudden change the calm bliss of the passing moment. But what analysis can penetrate these mysteries of creative genius? Mozart was right to let the feelings of the loving maiden

shine forth in all their depth and purity, for Susanna has none but her Figaro in her mind, and the sentiments she expresses are her true ones. Figaro in his hiding-place, listening and suspecting her of awaiting the Count's arrival, throws a cross-light on the situation which, however, only receives its full dramatic signification by reason of the truth of Susanna's expression of feeling. Susanna, without her sensual charm, is inconceivable, and a tinge of sensuality is an essential element of her nature; but Mozart has transfigured it into a noble purity which may fitly be compared with the grandest achievements of Greek sculpture."

Ô des infortunés

Spontini

ACCORDING to the hand-books of musical biography which have accepted French authorities, Gasparo Luigi Pacificus Spontini was born November 14, 1774. Marie Lipsius, however, who wrote under the pen-name "La Mara," on the strength of a transcript of the church record in Spontini's native town, Majolati, says that the true date is November 15, 1774. He died in Majolati on January 14, 1851. At seventeen years of age he entered the Conservatorio della Pietà dei Turchini, at Naples, having until that time received private instruction. He had not been in the conservatory long before his talents excited attention and brought him an invitation to compose an opera for Rome. With the help of the composer Fiorentini and a false pass he escaped from the school and went to Rome. He composed the opera *I puntigli delle donne* within six weeks, and attended its first performance, but then was obliged hurriedly to leave the city. The success of the opera, however, brought about a reconciliation with the directors of the school, and won the favor of Piccinni, then in Rome, for whom he wrote his second opera, after he had returned to the conservatory. He was summoned to Palermo during the sickness of Cimarosa, went next to Marseilles, and thence to Paris, where he managed to have an opera performed in 1804. He remained in Paris until 1820, when he was appointed Royal Music Director, with autocratic

power over the opera and music of the court and an enormous salary, by Frederick William II of Prussia. His career in Berlin, which extended over a score of years, opened brilliantly, but ended in disaster. He became involved in a quarrel and a suit-at-law with the General-Intendant, and was condemned to imprisonment for nine months for publishing a card in which he said that if a decision had been reached by the court, as had been reported, the signatures and sacred obligations of two Prussian kings would be compromised, and that he would resign his post. The sentence was never executed, but public feeling grew so strong against him that he laid down all active work, being permitted by Frederick William IV to do so while retaining the title and emoluments of his office. This was in 1841. He returned to Paris to live. In 1847 he was seized with deafness, in the hope of curing which he undertook a visit to Italy. He was royally received in his native town, but while there took ill and died.

La Vestale, brought out in 1807 in Paris, is Spontini's masterpiece. The subject is historical, being the story of the vestal Gorgia, who, at Rome in the year 269, under the consulate of Caius Fabius and Servilius Cornelius, introduced her lover, Licinius, into the Temple of Vesta, where she was tending the sacred fire. She was discovered, and under a law of Numa Pompilius, founder of the vestals, prescribing such punishment for priestesses who violated their vows, was buried alive. In the opera, however, the sentence is reversed by Heaven, lightning descending and kindling a fire on the altar, in token of forgiveness, just as the offending vestal enters the tomb.

Flamme vengeresse

Auber

DANIEL-FRANÇOIS-ESPRIT AUBER was born in Caen, France, on January 29, 1782. Musical from an early age he was nevertheless destined for a commercial career by his father, and as a young man found himself nominally engaged in business pursuits in London. But music, not commerce, had his love, and he became a popular contributor to the musical entertainments of

London drawing-rooms until the political conditions of 1804 forced him to return to his native France. Now he gave up all pretence of business and took music wholly to his heart. In 1811 a setting of an old opera-book which he had made for a company of amateurs fell under the notice of Cherubini, who was so greatly impressed by its evidences of talent that he undertook to superintend Auber's musical education and himself became his teacher. In 1813 the first of his operas which had public performance was brought forward at the Théâtre Feydeau. Its failure was so emphatic as to dissuade the young composer from another public venture for six years. Then he made another essay and failed again; but in 1820 he entered upon a series of successes with *La Bergère châtelaine*, which made him the foremost composer of operas of the comic genre of his time. Throughout the rest of his career he was greatly helped by his association with Scribe. Between 1811 and 1869, the years when his first and last operas saw the light, he wrote forty-eight operas, in one of which he coöperated with Hérold, in one with Boieldieu, and in one with eight others. *Le Domino noir*, of which a book is by Scribe, was his twenty-ninth opera, and was performed for the first time in Paris on December 2, 1837. Auber became member of the Académie in 1829, was made Director of the Conservatoire in 1842 by Louis Philippe, and Imperial Chapel-master by Napoleon III in 1857. He died amidst the terrors of the Paris Commune in the night of May 12-13, 1871.

Of Auber's many operas only *La Muette de Portici* (1828) and *Fra Diavolo* (1830) found a strong footing in the United States; but *Le Domino noir*, which capable critics consider the most original and brilliant of his works in the comic genre, still has a hold on the foreign stage. It tells the story of a high-born dame, Lady Angela, the inmate of a convent, who attends a masked ball, given by the Queen of Spain, for the purpose of meeting a young nobleman, Massarena, whom she had seen before on a similar occasion and whose political fortunes she had promoted without his knowledge. Massarena

falls in love with the Black Domino and manages to send away Angela's companion Brigitta. Declining his offered escort she attempts to return alone to the convent after midnight, but is compelled to seek refuge at the house of Juliano, a man of the world, who is entertaining a gay company, including his friend Massarena. Angela, disguised as an Arragonian maid, waits upon the company, and is recognized by Massarena, to his grief, as his Black Domino. Possessing herself, by a trick, of the keys carried by the porter, who had come to the supper on his own adventures bent, Angela manages to reach and enter the convent undiscovered. Later she is about to become the Lady Abbess when Massarena comes praying for release from an engagement of marriage with the Lady Ursula. Again he finds his Black Domino of the Queen's ball, and the Queen graciously releasing her from her vows, Angela becomes the wife of Massarena, whose discarded fiancée becomes Lady Abbess.

Bethörte! die an meine Liebe glaubt Weber

CARL MARIA FRIEDRICH ERNST VON WEBER—to give him the full benefit of his name—was born either on November or December 18, 1786. He came of the family which gave Mozart a wife, being a cousin of Constanze Weber. Her father was a music copyist, but the composer's was more or less of a vagabond actor and all-round genius, whose irregular life had much to do with creating conditions which long threatened to ruin the character and the capacities of the future composer, but over which he rose at the last triumphant. Despite the wandering life of his father he began his musical studies early, and at twelve years of age was a pupil of Michael Haydn, brother of the greater Joseph. With him the boy remained only six months, but produced a number of compositions which his master thought worthy of publication. Then his mother died,—in March, 1798,—and his father took him to Vienna and thence to Munich, where he studied composition under Kalcher, producing an opera, and singing under Wallishäuser (Valesi). Again back in Vienna he studied two years

with the Abbé Vogler, who started him upon his career as a conductor by securing him an appointment at Breslau. Here he remained two years, when he entered into the service of, first, the Duke of Würtemberg, then of his brother, and, surrounded by a dissolute court and disturbed political conditions, entered upon a period of profligacy and dissolute conduct which at the last ended in his expulsion from the country. Soon after, he resolved to amend his ways and, working and composing the while, went to various capitals, Mannheim, Darmstadt, Berlin, Hamburg, Weimar, Prague, and Dresden, in which last city he was conductor of the German operas and fired the enthusiasm and ambition of the boy Richard Wagner. There, too, he married a singer of lovely character, Caroline Brandt, and completed his moral regeneration. In Dresden he composed *Der Freischütz*, which was brought forward in Berlin on June 18, 1821,—a momentous day for him and German opera. It and his settings of the patriotic lyrics of Körner set Germany on fire, yet so strong was the Italian influence in Dresden that he had to wait a year before he could bring it out in that city. Before then an invitation came from the Kärnthnerthor Theater in Vienna to compose a German opera for that institution, the same which had been the scene of the successful revival of *Fidelio*. He chose a blue-stocking named Helmina von Chezy as a collaborator, and together they produced *Euryanthe*. On September 23, 1823, he went to the Austrian capital to superintend the production of his work. Beethoven, whose compositions he had criticised years before in an almost scurrilous manner, received him kindly, and though he did not attend the first performance on October 25 (and would not have heard it had he attended), he is said to have written a letter to the composer in which he said in reference to the success which the opera won: "I am glad, I am glad! for this is the way the German must get the upper hand of the Italian sing-song." The success was not lasting because of the undramatic character of the book.

Weber's mother had died of consumption and

he had inherited the dread disease. *Der Freischütz* had made a hit in London, and Charles Kemble in 1824 offered Weber one thousand pounds sterling for an English opera. Weber knew that he was dying, and wanted to leave his wife and children provided for. He accepted the commission and composed *Oberon* to a book by Planché. He worked feverishly, and although he had to stop in order to recover strength at medical baths, he was in London, with the opera practically completed, in April, 1826. He conducted sixteen rehearsals, thirteen performances, and a few concerts, and was found dead in his bed, at the home of Sir George Smart, on June 5. He was buried in Moorfield Chapel; but eighteen years later, largely through the instrumentality of Wagner, now his successor in Dresden, his body was carried to the Saxon capital and buried in the family vault with impressive ceremonies, Wagner pronouncing the eulogy.

In the history of the lyric drama, as distinguished from the opera, Weber stands between Gluck and Wagner, and his influence was much greater upon the latter than his own great predecessor. He was a Romanticist, and his drafts upon the spirit as well as the body of German folk-song may be recognized in the subject of the opera from which this selection is taken,—viz., *Euryanthe*. How clear the Wagnerian echo of his principles is may be seen by comparing any one of a hundred utterances of Wagner with three made long before by Weber. "The opera," said he on one occasion, "is an art-work complete in itself, in which all the parts and contributions of the related and utilized arts meet and disappear in each other, and in a manner form a new world by their own destruction." A society in Breslau applied to him for permission to perform *Euryanthe* in concert style. Weber refused the application, saying, "*Euryanthe* is a purely dramatic attempt which rests for its effectiveness upon the coöperation of all the sister arts, and will surely fail if robbed of their help." At another time: "It is the first and most sacred duty of song to be truthful with the utmost fidelity in declamation."

The story underlying *Euryanthe* is the *Histoire de Gerard de Nevers et de la belle vertueuse Euryanthe de Savoye, sa mie*, which Boccaccio and Shakespeare (*Cymbeline*) used before it fell into the hands of Weber's librettist. As it presents itself on the stage it will not take long in the telling. Euryanthe is betrothed to Adolar, who wagers his title and estates against those of Lysiart on the constancy of her love and her fidelity to her vows. Foiled in his wicked enterprise Lysiart, aided by Eglantine, a she devil who, moved by jealous love of Adolar, desires the ruin of Euryanthe, obtains some seeming proofs of guilt and claims the stakes. Confronted with the evidence Euryanthe is silent, and Adolar is convinced of her guilt. He leads her to a dreary place in the mountains to kill her, but spares her life at sight of her devotion when he is threatened by a monstrous serpent; yet he leaves her to die in the lonely spot. There she is found by the King while on a hunting expedition, and to him she gives the explanation which she had withheld from her husband. The King promises to restore her to Adolar, but excess of joy throws her into a trance which is mistaken for death. Adolar returns to his estates, and finding Lysiart about to marry Eglantine suspects the pair of the plot to traduce his wife. Confirmed in his suspicions by some wild ravings of the conscience-stricken Eglantine, he draws against Lysiart, when the King appears with the story of Euryanthe's death. Eglantine, hoping yet to win Adolar, spurns Lysiart, who stabs her to death, and is himself led off to punishment as Euryanthe recovers at once consciousness and a husband.

Ah! se tu dormi, svegliati

Vaccai

It is easy to count up a round dozen operatic versions of Shakespeare's immortal love tragedy, *Romeo and Juliet*, but he would be a rash man who would venture to say that the operas which have gotten into the public records are more than a small fraction of those which have been composed or even performed. Of the twelve, the first performances of which have been recorded, that

from which this scene and air is taken is the eighth, being preceded by the operas of Benda (1772), Schwarzenberg (1787), Rumling (1790), Dalayrac (1792), Steibelt (1793), Zingarelli (1796), and Guglielmi (1816). Vaccai's opera appeared in 1825, and was followed by Manuel Garcia's, produced in New York in 1826, Bellini's (*I Capuleti ed i Montecchi*) in 1830, Marchetti's in 1865, and Gounod's in 1867. The last is the only survivor of the list, though the tomb scene from Bellini's opera is heard at long intervals, and Emma Abbott used strangely enough to trick out Gounod's opera with a scene from *Les Amants de Verone* by an amateur composer, the Marquis d'Ivry.

Nicola Vaccai, who lives in this air from the tomb scene of his opera, contributed prolifically to the opera-houses of his day. He was born in Tolentino, March 15, 1790, and took up the study of music on abandoning that of law when he was eighteen years old. In 1811 he put himself into the hands of Paisiello at Naples, and in 1814 brought out his first opera. He then went to Venice, where he produced an opera each year for seven years without achieving a marked success. After a period spent in teaching singing in Trieste and Vienna, he resumed composition, and in 1825 brought out *Giulietta e Romeo*, the most successful of his twenty operas. He lived for a space in London and Paris, and in 1838 became principal professor of composition at the Conservatory of Milan. He died at Pesaro on August 5, 1848.

Nobles seigneurs, salut!

Meyerbeer

THIS is the first of two of the most charming airs in *Les Huguenots* which were allotted to the page Urbain. The opera is Meyerbeer's masterpiece, and has clung to life with marvellous tenacity in spite of the revolution in popular taste which has taken place during the threescore and ten years of its existence. *Les Huguenots*, of which the book was written by Scribe and Deschamps, was brought forward at the Académie Royale (popularly called the Grand Opéra) in Paris on February 29, 1836, after elaborate preparations

and the expenditure of 160,000 francs for *mise en scène*. It marked high water for Meyerbeer. Heine characterized it, not maliciously, however, as the opera in which Catholics and Protestants kill each other to the accompaniment of music written by a Jew. Fierce polemics have been directed against it, but all to no avail in the presence of the climactic beauties of its score, some of which (notably the great love duet of the fourth act) must still be accounted among the finest things that the lyric stage has inspired. The romance of passion which runs through the play is most ingeniously wrought about two momentous historical happenings,—the nuptials of Marguerite of Valois (sister of Charles IX) and Henry of Navarre (afterward Henry IV of France), which were celebrated on August 18, 1572, and the Massacre of St. Bartholomew which took place six days later. To the first of these incidents the opera owes its brilliant opening and the charming second act culminating in the gathering of the Catholic and Protestant noblemen; to the second the sensationally effective benediction of poignards and the great duet,—for it is the agony of despair into which the hero and heroine are plunged when they overhear the plotting of the massacre which wrings the confession of love from their lips. The cavatina *Nobles seigneurs* was originally written for soprano, but Meyerbeer transposed it for Madame Alboni when he made the Italian version of the opera for London, and gave her besides the pretty companion piece *No, no, no, no, no, no*, of the third act.

The composer's real name was Jacob Liebmänn Beer. He was born in Berlin on September 5, 1791, and died in Paris on May 2, 1864. The family from which he sprang was Jewish and very wealthy, and one of its members made him his heir on condition that he should prefix Meyer to his name. Out of Beer thus grew Meyerbeer, and he turned the German Jacob into the Italian Giacomo. Hence the name by which he is known. He started out as a German musician, and at the outset of his career as a composer adopted the manner of Weber, who was his fellow pupil for a time with Abbé Vogler.

Later he studied singing in Italy, and there fell completely under the spell of Rossini. After he had composed half a dozen Italian operas he went to Paris, and there he seems to have made a serious study of French opera as founded by Lully, and developed by his successors. After a silence of five years he burst upon the Parisian world with *Robert le Diable*, which achieved a dazzling success, and was followed by *Les Huguenots* (1836), *Le Prophète* (1849), *L'Etoile du Nord* (1854), *Le Pardon de Ploërmel* (1859), and *L'Africaine* (begun in 1838, but not performed till a year after his death). For Berlin, whither he was called in 1842 by Frederick William IV of Prussia as Music Director General, he composed *Das Feldlager in Schlesien*, much of the music of which went into the later score of *L'Etoile du Nord*.

Una voce poco fà

Rossini

GIOACHINO ANTONIO ROSSINI was born on February 29, 1792, at Pesaro (wherefore he is spoken of as "the swan of Pesaro"), and died near Paris on November 13, 1868. He was born to the theatre, his father being a horn-player in the orchestra of an opera troupe in which his mother was a singer. As a lad he sang in the same troupe and played accompaniments. At fifteen years of age he entered the Liceo at Bologna to study composition and the violoncello, and inside of three years, *i. e.* in 1810, he brought forward his first opera. Between then and 1829, when he retired on his laurels, he wrote over thirty operas, of which *Guillaume Tell* was the last. It is his masterpiece in the serious genre, as *Il Barbiere di Siviglia* is in the comic.

Il Barbiere had its first performance at the Teatro Argentina, Rome, on February 5, 1811. The original Rosina was Signora Giorgi-Righetti and the original Almaviva, Manuel Garcia, who nine years later introduced Italian opera in the United States. The source of the book was Beaumarchais's comedy *Le Barbier de Séville*, the companion piece of the play which provided Mozart with the libretto of *Le Nozze di Figaro*. The original title of Rossini's opera was *Alma-*

viva, ossia l'inutile precauzione, that name having been chosen out of an affected reverence for Paisiello's *Il Barbiere di Siviglia*, composed for St. Petersburg in 1780. Paisiello was still living when Rossini brought out his opera, and under the guise of devotion to him, Rossini's enemies attempted to kill the new opera on its first production. They almost succeeded, helped by the fact that Garcia made a ludicrous exhibition in a Spanish song, which he interpolated in the first scene, and attempted to sing to a guitar that was out of tune. The story of the fiasco is told in full in this editor's preface to *Il Barbiere*, published in 1900, in the G. Schirmer Collection of Operas. From that account the following extract is made as being appropriate here: "The representative of Rosina was popular, but the fact that she was first heard in a trifling phrase instead of an *aria* caused disappointment. The duet between Almoviva and Figaro was sung amid hisses, shrieks, and shouts. The cavatina *Una voce poco fa* got a triple round of applause, however, and Rossini, interpreting the fact as a compliment to the personality of the singer rather than to the music exclaimed: '*Oh, natura!*' 'Thank her,' retorted Giorgi-Righetti; 'but for her you would not have had occasion to rise from your chair.' The turmoil began again with the next duet, and the finale was mere dumb show. When the curtain fell Rossini faced the mob, shrugged his shoulders, and clapped his hands to show his contempt. Only the musicians and singers heard the second act, the din being incessant from beginning to end. Rossini remained imperturbable, and when Giorgi-Righetti, Garcia, and Zamboni hastened to his lodgings to offer their condolences as soon as they could don street attire, they found him asleep. The next day he wrote the cavatina *Ecco ridente in cielo*, to take the place of Garcia's unlucky Spanish song, borrowing the air from his own *Aureliano*, composed two years before, into which it had been incorporated from *Ciro*, a still earlier work. When night came he feigned illness so as to escape the task of conducting. By that time his enemies had worn themselves out. The music was heard amid loud plau-

dit, and in a week the opera had scored a tremendous success."

Signora Giorgi-Righetti was a contralto and sang *Una voce poco fa* in the key of E, in which it was composed. In later years it became one of Madame Jenny Lind's show pieces. She sang it in F and with the variants which are printed herewith (transposed back to the original key).

O mio Fernando

Donizetti

La Favorita (or *La Favorite*, to give the opera its original title, for it was composed to French words) was written for the Théâtre de la Renaissance in Paris, but that theatre having come to the end of its career before the opera was finished, the work was extended by the addition of a fourth act and brought out at the Grand Opéra on December 2, 1840. The subject was found in a French tragedy entitled *Le Comte de Comminges*, and when Royer and Waetz wrote the libretto they gave it the name *L'Ange de Nisida*. Donizetti himself had much to do with fashioning the fourth act. The story in brief is this: Fernando, a novice, is about to take the final monastic vows when he falls in love with Leonora, whom he has seen at worship. He confesses his passion to his superior, who sends him out into the world. Alfonso, King of Castile, is also enamored of the lady, makes her his mistress, and provides her with a retreat on the island of St. Leon. So strong is the King's passion for his favorite that he resolves to brave a threat of excommunication uttered against him, repudiate his queen, and marry her. Fernando is brought to Leonora in her retreat, confesses his love, and learns that it is reciprocated. But Leonora refuses to fly with him and gives him instead the King's commission to a command in his army. After a time Fernando returns victorious from a battle with the Moors. Meanwhile the papal ban is pronounced against the guilty pair. The King, fearful of the curse and knowing Leonora's love for Fernando, heaps honors upon his officer and gives him Leonora's hand in marriage. The King's courtiers disclose the relationship which had existed between him and Leo-

nora to Fernando, who seeks surcease of his misery in the monastery which he had left for her sake. Thither he is followed by Leonora, who obtains his forgiveness and dies in his arms. *O mio Fernando* is the great air of the third act in which the heroine passes in review her possible happiness and certain shame.

Gaetano Donizetti's life and artistic career were thus hurriedly summed up by the English critic, Henry F. Chorley, in his *Thirty Years' Musical Recollections*: "He was born in Bergamo in 1797; he was trained by Simon Mayer at Bologna; he was drawn for a soldier in 1816, and extricated himself by the small gains from his first opera, *Enrico di Borgogna*, produced at Venice. Then came some score of operas,—all forgotten except, perhaps, *Il Borgomastro di Saardam*, for the sake of a poor but tuneable duet. His twenty-first was *L'Eusile di Roma*, his thirty-second was *Anna Bolena*. Thirty-three more were to come ere the brain of the busy man perished, under the influence of an unbridled life of indulged appetite. Gradually—Signor Rossini remaining silent, Bellini dead, and Signor Verdi as yet partially owned—Donizetti became the man to whom Europe looked for Italian Opera." This appreciation is scarcely sympathetic, but it is significant of the attitude of a critic who wrote under the influence of the waning love for Rossini and the growing appreciation for Verdi. The reference to the perishing brain of the composer is due to the fact that Donizetti was stricken with paralysis in 1845, and was not relieved by death until April 8, 1848. None of the operas which preceded *Il Borgomastro di Saardam* is deeper in oblivion than it; but of the thirty-three that came after, *Anna Bolena*, *L'Elisir d'Amore*, *Lucrezia Borgia*, *La Fille du Régiment*, *La Favorita*, and *Don Pasquale* are still living on the operatic stage.

Se Romeo t'uccise un figlio

Bellini

A LIST of operas composed on the subject of Shakespeare's *Romeo and Juliet* was given by the editor in his note on Vaccai's opera. Bellini was a pupil of Zingarelli and imitated his master in making a lyric drama out of the story of the ill-

starred lovers of Verona; he did not call his opera *Romeo and Juliet*, however, but *The Capulets and Montagues* (*I Capuleti ed i Montecchi*). The opera was produced at Venice on March 12, 1830, at Paris on January 10, 1833, and at London on July 20 of the last named year. It was brilliantly successful in Italy, but such favor as it received in Paris and London seems to have been due chiefly to the singing and acting of Madame Pasta in the part of Romeo, which was written for a woman's voice. American opera-goers of the last generation can recall the gifted contralto Adelaide Phillips in the same rôle. The opera never got a footing here, but the last scene used to be put on the stage occasionally for the benefit of Miss Phillips. In London Bellini's opera was pieced out with the fourth act of Vaccai's opera.

Vincenzo Bellini was born at Catania in Sicily, November 1, 1801, and died at Puteaux, near Paris, September 23, 1835. He was sent by a Sicilian nobleman to the Naples Conservatory, then under the direction of Zingarelli, and produced his first opera before leaving its walls. Being heard by Barbajà, manager of La Scala and the San Carlo, it brought him a commission to write for Naples. The result was *Bianca e Fernando*, given in 1826 at the San Carlo. It was not successful. *Il Pirata* first placed the young composer on the highroad to success, but once on it he marked it with such superior milestones as *La Sonnambula*, which is his masterpiece, *Norma*, and *I Puritani*. This was his last opera, as soon after its production, while visiting an English friend, he was taken ill and died. Rossini was his friend, admirer, and adviser, and Bellini requited him by taking him for a model.

Connais-tu le pays?

Thomas

THIS is a setting of a paraphrase of Goethe's exquisite romance *Kennst du das Land?* which occurs in the first act of Ambroise Thomas's opera *Mignon* and whose melody is used to adorn other portions of the score, especially the beautiful and affecting close. The story of the opera is that set forth in Goethe's novel *Wilhelm Meister's Lehrjahre*, which has been done into admirable

English by Thomas Carlyle and ought to be familiar to all cultured people. The romance has been composed hundreds of times, but there is no setting of it comparable to that of M. Thomas, in the estimation of this editor, save Beethoven's, which, it is more than probable, was in the mind of the composer of *Mignon* when he created his lovely melody. This conclusion was forced upon the mind of the editor by the fact that Beethoven and Thomas seem to have based their treatment of the song on the description given by Goethe of the manner in which his strange heroine sang it, "with breadth and solemnity in the beginning,"—as I have written elsewhere,— "mystery and reflection in the *Kennst du es wohl?* irresistible longing in the *Dahin, dahin!* and petition and urgency alternating in the *Lass uns ziehn.*" Read the description in the first chapter of the third book of the novel: "Sie fing jeden Vers feierlich und prächtig an, als ob sie auf etwas Sonderbares aufmerksam machen, als ob sie Wichtiges vortragen wollte. Bei der dritten Zeile ward der Gesang dumpfer und düsterer; das 'Kennst du es wohl?' drückte sie geheimnissvoll und bedächtig aus; in dem 'Dahin, dahin,' lag eine unwiderstehliche Sehnsucht, und ihr 'lass uns ziehn' wusste sie bei jeder Wiederholung dergestalt zu modifizieren, dass es bald bittend und dringend, bald treibend und vielversprechend war."

Mignon was first performed at the Théâtre Impérial de l'Opéra Comique, in Paris, on November 17, 1866. M. Thomas (Charles-Louis-Ambroise) was born at Metz on August 5, 1811, and died in Paris on February 12, 1896. He was a pupil at the Conservatoire, carried off the Grand Prix in 1832, and in 1871 succeeded Auber as Director. Of his many operas, *Mignon* has won the greatest and widest success.

Gerechter Gott!

Wagner

Rienzi, from which this scene and air is taken, is the first of Wagner's operas that kept the stage. It has now endured sixty-six years, and it dates back to the period when Bulwer was great among novelists, and Meyerbeer the idol of the

opera world. The Englishman's novel, which dealt with the fortunes of Cola di Rienzi, *The Last of the Tribunes*, fired the fancy of the young German composer, and the glory which he saw Meyerbeer and his librettist Scribe garner, while he was all but starving in Paris from 1839 to 1842, led him to emulate their work in the book and score of this opera. He had begun work upon the libretto, however, before he went to Paris. *Rienzi* had its first performance at the Royal Theatre in Dresden on October 20, 1842. It tells the familiar story at the foundation of Bulwer's book, and is an opera after the old pattern; there is no hint in its music of that originality of style which has since revolutionized the opera stage.

The air is sung by Adriano, son of Colonna, who by his love for Irene, the tribune's sister, is won over to the popular side in the struggle between the people, led by Rienzi, and the nobility, led by the houses of Orsini and Colonna. In the midst of it is heard the clanging of the bell which gives the signal for the popular attack on the nobles. Adriano, is torn by conflicting emotions, and seeks in vain to effect a reconciliation between his father and the leader of the Roman people.

Wilhelm Richard Wagner, whose significance in the development of opera is that of a regenerator of the lyric drama as created by the Florentine monodists (represented in this collection by Caccini and Monteverde), and the continuator of the reforms begun by Gluck, was born in Leipzig on May 22, 1813, and died in Venice on February 13, 1883. As has been intimated, there is no suggestion of his significance in this air which is constructed on old and conventional lines. *Rienzi* was preceded by *Die Feen* and *Das Liebesverbot*, composed respectively in 1833 and 1835. These operas were the creative fruit of the years which Wagner spent as conductor at the theatres of Magdeburg, Königsberg, and Riga. His Dresden period began with the production of *Rienzi*, which was followed by his other operas in the following order so far as their composition is concerned: *Der Fliegende Holländer*, 1841;

Tannhäuser, 1843-45; *Lohengrin*, 1845-48; *Das Rheingold*, 1848-53; *Die Walküre*, 1848-56; *Tristan und Isolde*, 1857-59; *Siegfried*, 1857-69; *Die Meistersinger von Nürnberg*, 1861-67; *Götterdämmerung*, 1870-74; *Parsifal*, 1876-82.

Saper vorreste

Verdi

O don fatale

Verdi

THE first of these two airs is from the opera of *Un Ballo in Maschera*, the second from *Don Carlos*. The first was produced in Rome on February 17, 1859; the second, in its original French form, in Paris on March 11, 1867. Both belong to the period of the composer's greatest renown, though neither to that of his greatest fecundity or his ripest reflective powers. Verdi composed twenty-eight operas in all. *Un Ballo* is twenty-third in the list, and *Don Carlos* twenty-fifth.

Born on October 10, 1813, and dying on January 27, 1901, Giuseppe Verdi embodied in his music every phase of development which Italian opera went through from the time that Rossini changed the taste which had been formed on Piccinni, Cimarosa, and Paisiello till the arrival on the scene of the younger school of to-day headed by Mascagni, Leoncavallo, and Puccini. His ideals in 1839, when he brought out his first opera, *Oberto*, *Conte di San Bonifacio*, differed in nothing from those of Bellini and Donizetti, though his characteristic expression was always of a ruder, possibly a more truthful, sort. From *Oberto* to *Falstaff* the step is as wide, and in its way as significant, as the stride from Wagner's *Rienzi* to his *Parsifal*. Halfway between lies the operatic trefail—*Trovatore*, *Traviata*, *Rigoletto*—which may be said still to mark the culmination of his spontaneous creative powers. Verdi began when, in Italy at least, the libretto was the mere stalking-horse on which *arias* might be hung. All that it did besides furnishing a vehicle for airs was to provide motives for the scene-painter and the costumer. Later we see the growth of dramatic characterization in his ensembles, and the development of strongly marked and ingeniously differentiated moods in his arias, without departure from old-fashioned forms. In this element

lay much of the compelling force of his melodies, even of those which we are now inclined to look upon as commonplaces,—those which were pricked for the barrel-organ almost before the palms were cool which first applauded them. Then set in the period of reflection. The darling of the public began to think more of his art and less of popularity. Less impetuous and less fecund, perhaps, in melodic invention, he began to study how to wed dramatic situation to music. This led him to enrich his harmonies and refine his instrumentation, which in his earlier works is frequently coarse and vulgar in the extreme. At this stage he gave the world *La Forza del Destino* and *Aida*. Now the hack-writers of operabooks would no longer suffice him. He had already shown high appreciation of the virtue which lies in a good book when he chose Ghislanzoni to versify the Egyptian story of *Aida*; but the final step necessary to complete his wonderful progressive march was taken when he associated himself with Boito. Here was a man who united in himself in a considerable degree the qualifications which Wagner demanded in his Artist of the Future,—he was poet, dramatist, musician. No one who studies *Otello* can fail to see that Verdi owes much in it to the composer of *Me-fistofele*; but the indebtedness is even greater in *Falstaff*, where the last vestige of the old subserviency of the text to the music disappears. From first to last the play is now the dominant factor.

O ma lyre immortelle

Gounod

Faites-lui mes aveux

Gounod

Plus grand dans son obscurité

Gounod

CHARLES-FRANÇOIS GOUNOD was born in Paris on June 17, 1818, and died in his native city on October 17, 1893. At the Conservatoire, which he entered in 1836, he carried off the second prize in 1837, and won the Grand Prix de Rome in 1839 with a cantata entitled *Fernand*. After enjoying the advantages given by the prize, he returned to Paris and for five years afterward was little heard of, devoting himself exclusively to church music and even contemplating the taking of holy orders. In 1851 he produced his first

opera, *Sapho*, which failed. It was followed by *La Nonne Sanglante* (1854) and *Le Médecin malgré Lui* (1858). Then came *Faust*, the book of which was written by Michel Carré and Jules Barbier after the first part of Goethe's great dramatic poem. Eight operas succeeded *Faust*, but only one of them developed vitality enough to bear comparison with it. This was *Roméo et Juliette*, brought forward in 1867.

The first of the three airs by Gounod in this collection is from *Sapho*, an opera in three acts (subsequently reduced to two), the book by Emile Augier, which had its first performance at the Grand Opéra in Paris on April 16, 1851. The play deals with the traditional story of the love and death of the Lesbian poet, and *O ma lyre* is her farewell invocation.

Faites-lui mes aveux is the so-called "Flower Song" sung by Siebel in the garden scene of *Faust*. This opera, beyond cavil the composer's masterpiece, was brought forward at the Théâtre Lyrique in Paris on March 19, 1859. After it had been given for ten years in its original shape it was remodelled to suit the requirements of the Grand Opéra, at which institution it had its first performance on March 3, 1869, with Nilsson in the rôle of Marguerite. By 1887 the composer was able to celebrate its five hundredth performance, and in the course of the next eight years five hundred more representations were added in Paris alone. It has now long overpassed the fifteen-hundred mark and the patrons of the Grand Opéra still listen to it with delight between twenty and thirty times each year. It was the most pronounced of Gounod's operatic successes up to the time of its production, and has ever since remained the most pronounced of his successes.

Plus grand, dans son obscurité is from *La Reine de Saba*, brought forward at the Grand Opéra on February 28, 1862. This "Queen of Sheba" borrows only one eventful episode from the Biblical story. The Queen in the opera-book comes from Arabia to Jerusalem to convince herself of the correctness of the reports which had reached her of Solomon's wealth and wisdom.

That is all. Arrived in Jerusalem she falls in love with the architect of the Temple, and Solomon with her. The architect returns her love and is preferred by her over the magnificent king. For reasons purely operatic the Queen and Adoniram, the architect, determine to fly the country. The charmer puts Solomon to sleep with a magic draught, recovers her ring from his finger, and hurries after the man she loves only to find him a corpse, he having been murdered by three of his workmen to whom he had denied the rank of master-builder.

Parmi les lianes

Massé

THE real name of the composer known as Victor Massé was Félix-Marie Massé, and he was born on March 7, 1822. He died in Paris after seven years of suffering during which he composed his last opera, on July 5, 1884. This last opera was *Une Nuit de Cléopâtre*, based on a fantastic romance by Gautier. Massé did not live to see it performed, but it was brought out in his honor at the Opéra Comique on April 25, 1885. The composer began his studies at the Conservatoire when he was twelve years old. He carried off honors in pianoforte, harmony, and fugue, and when he got into Halévy's class in composition won the Grand Prix de Rome. His first opera, *La Chambre gothique*, was performed in 1849. In all, his operas number about twenty, of which the most popular are *Galathée* (1852), *Les Noces de Jeannette* (1853), and *Paul et Virginie*. This is an opera in three acts, the book by Barbier and Carré, dramatizing a sentimental novel of the eighteenth century; first performance of the opera at the Théâtre Lyrique on November 15, 1876.

During his life Massé, greatly and perhaps unjustly neglected now, enjoyed many distinctions. The honors which reward successful composers in France began to accumulate in 1860 when he was made chorus-master at the Académie Nationale. In 1866 he succeeded Leborne as Professor of Composition at the Conservatoire; on June 20, 1872, he was elected to the Institute as Auber's successor, and in 1877 he was made an Officer of the Legion of Honor.

*Amour ! viens aider**Saint-Saëns**Mon cœur s'ouvre à ta voix**Saint-Saëns*

CHARLES-CAMILLE SAINT-SAËNS, the recognized head of the older school of French composers, was born in Paris on October 9, 1835. Though we are concerned with him here chiefly as an opera composer, and indeed as the composer of *Samson et Dalila*, from which work the two airs whose titles are given above were drawn, it is proper to call attention to the fact that this veteran stands alone in one respect not only amongst his French colleagues, but amongst his contemporaries the world over. To confine ourselves to France, run over the list of the men whose careers have been synchronous with his and note how one-sided have been their labors: Boieldieu, Auber, Hérold, Halévy, Adam, Thomas, Gounod, Massé, Delibes, Bizet, Reyer, Massenet—all composers of operas, and only operas; Berlioz, Franck, Lalo and Dubois are his only associates in the wider territory of the symphony, oratorio, and chamber music. In respect of his versatility in all departments of music, executive as well as creative in fact, he stands nearer to Mozart than any composer of the nineteenth century. It may be that this versatility is in a measure responsible for the fact that *Samson et Dalila*, though composed for the stage, has seldom been given in operatic dress, while it has long been a prime favorite with oratorio societies. The dramatist was sunk in the musician when Saint-Saëns wrote this brilliant score.

He began its composition in 1869. The author of the book is Ferdinand Lemaire, a cousin of the composer. Before the breaking out of the Franco-Prussian War the score was so far on the way to completion that it was possible to give its second act a private trial. This was done; a pathetic incident connected with it being the singing of the part of Samson by the painter Henri Regnault, who soon after lost his life in the service of his country. Towards the end of 1872 the opera was finished. For two years the score rested in the composer's desk. Then the second act was again brought forth for trial—this time at the country home of Mme. Viardot at Croissy, the illustrious hostess singing the part of Dalila.

In 1875 the first act was performed in concert style by M. Edouard Colonne in Paris. Liszt interested himself in the opera, and secured its acceptance at the Grand Ducal Opera in Weimar, where Eduard Lassen brought it out on December 2, 1877. Brussels heard it in 1878; but it did not reach one of the theatres of France until 1890, when Rouen produced it shortly before it was given at the Eden Theatre in Paris. Two years later, after it had been heard in a number of French and Italian provincial cities, and eight months after its music had been performed in New York by the Oratorio Society, it reached the Académie Nationale, for which it had been designed.

*Près des remparts**Bizet*

THIS is a song, written in the rhythm and spirit of the Spanish dance called *seguidilla*, from the opera *Carmen*. Don José, a soldier, has been lured away from duty and rectitude by the fascinations of Carmen, a wicked gypsy, and induced to join a gang of smugglers. In their mountain hiding-place he is sought by Micaela, who had been his sweetheart, and who now brings him tidings from his dying mother. Carmen, meanwhile, has already transferred her affections to Escamillo, a bull-fighter with whom Don José has fought a duel. He returns to his home, but his life has been wrecked and he cannot overcome his passion for the gypsy. He meets her in front of the amphitheatre at the moment of his rival's triumph, and failing to persuade her to return to him, he kills her.

Bizet is known as Georges Bizet, but his baptismal name was Alexandre-César-Léopold. He was born in Paris on October 25, 1838. At the Conservatoire in 1857 he had seventy-seven competitors for a prize offered by Offenbach, which he won with the opéra bouffe *Le Docteur Miracle*; and also carried off the Grand Prix de Rome. While in Rome he wrote a two-act Italian opera, *Don Procopio*, which has but recently been recovered; he also composed a comic opera, *La Guzla de l'Émir*. On his return to Paris he brought out *Les Pêcheurs de Perles* at the Théâtre

Lyrique (in 1863), *La jolie Fille de Perth* (1867), and *Djamileh*, in one act (1872). All of these works failed, chauvinistic criticism accusing the young composer of following in the footsteps of Wagner. After winning more approval with an overture, *Patrie*, and the incidental music to Daudet's *L'Arlésienne*, he ventured again at the Opéra Comique with *Carmen* (on March 3, 1875), and though much fault was found with the work at first, its merits soon appeared in a brilliant light, and since then it has been looked upon all over the world as one of the bright gems in the French operatic crown. Unfortunately Bizet did not live to enjoy his triumphs; he died on June 3, 1875.

Celui dont la parole

Massenet

THIS air is from the first act of *Hérodiade*, which was brought out for the first time at the Théâtre de la Monnaie in Brussels, in December, 1881.

The story of the opera is a fantastic conceit which touches but lightly on the Biblical incident of the daughter of Herodias, who danced before the Tetrarch for the head of John the Baptist. In the opera, Salome, the aforesaid daughter, is in love with the prophet (a notion that runs through many old traditions); and the air, one of the finest that the composer has put to his credit, is a passionate apostrophe addressed to John in his absence by the smitten maid. Jules Emile Frédéric Massenet was born at Monteaux, near St. Etienne, on May 12, 1842. He studied at the Conservatoire, carried off the Grand Prix de Rome in 1863, and produced his first opera, *La grand' Tante*, in 1867. Many of the younger school of French composers have been his pupils in composition at the Conservatoire. He is a Commander of the Legion of Honor, and a member of the Institute.

H. E. Krehbiel

New York, April, 15, 1908

SONGS FROM THE OPERAS
FOR MEZZO SOPRANO

TELL ME, FAIR AMARILLIS

(AMARILLI, MIA BELLA)

1

Translated by Nathan Haskell Dole

Edited by H.E. Krehbiel

GIULIO CACCINI

(1558?-1615?)

Moderato affettuoso (♩ = 66)

VOICE

Tell me, fair A - ma - ril - lis, my sweet de - light of
A - ma - ril - li, mia bel - la, non cre - di, o del mio

PIANO

p dolcissimo e legato sempre

life, Doubts — ne'er as-sail thee, That — my heart's —
cor dol - ce de - si - o, d'es - ser tu —

— love could fail thee! Have per-fect faith, and should a
— la - mor mi - o? Cre - di - lo pur: e se ti -

fear a - wak - en, Drive it hencel'tis mis - tak - en.
mor t'as - sa - le, du - bi - tar non ti va - le.

dolce

f *p*

O - pen my breast, take my heart and there find grav - en: A - ma -
 A - pri-mi il pet - to e ve - drai scrit-to in co - re: A - ma -

f *p* *smorz.* *dolce*

cresc. *più cresc.*

ril - lis, A - ma - ril - lis, A - ma -
 ril - li, A - ma - ril - li, A - ma -

pp *cresc.* *più cresc.*

f *poco rit.* *a tempo* *mf*

ril - lis is my heav - en, Have per-fect
 ril - li è il mio a - mo - re. Cre - di - lo

f *poco rit.* *p dolce a tempo*

faith, and should a fear a - wak - en, Drive it hencel'tis mis -
 pur: e se ti - mor t'as - sa - le, du - bi - tar non ti

dolce

tak - en. O - - pen my breast, take my heart, and there find grav - -
 va - le. A - - pri-mi il pet - - to e ve - drai scrit-to in co - -

f *psmorz.*

en: A - ma - ril - - - lis, A - ma - ril - - -
 re: A - ma - ril - - - li, A - ma - ril - - -

pp *pp* *dolciss.* *cresc.*

lis, A - ma - ril - lis is my heav - - - en, A - ma -
 li, A - ma - ril - li, è il mio a - mo - - - re; A - ma -

più cresc. *rit.* *ppp* *f* *ppp dolciss.*

ril - - - lis is my heav - - - en.
 ril - - - li è il mio a - mo - - - re.

rit. *assai legato*

LET DEATH RESOLVE MY SORROW

(LASCIATEMI MORIRE)

From "Arianna" (1608)

Translated by Nathan Haskell Dole
Edited by H. E. KrehbielCLAUDIO MONTEVERDE
(1567-1643)

Lento

VOICE

Let Death re-solve my sor-row! Let Death re-
La - scia - te - mi mo - ri - re! La - scia - te -

PIANO

p

accel. poco

solve my sor-row! Say! in this bit-ter hour where now I lan-guish,
mi mo - ri - re! E che vo - le - te voi che mi con - for - te

accel. poco *cresc.*

In this coil fraught with an-guish, What com-fort can I bor-row? Let
in co - si du - ra sor - te in co - si gran mar - ti - re? La -

Death re-solve my sor-row! Let Death re-solve my sor-row!
scia - te - mi mo - ri - re! La - scia - te - mi mo - ri - re!

p

O EXQUISITE PLEASURES

(DELIZIE CONTENTE, CHE L'ALMA BEATE)

5

From "Giasone" (1649)

Translated by Nathan Haskell Dole

Edited by H. E. Krehbiel

FRANCESCO CAVALLI

(1600?-1676)

Andantino mosso (♩=132)

VOICE

mf

O ex - qui - site pleas - ures, my spir - it en - chant - ing,
De - li - zie con - ten - te che l'al - ma be - a - te,

PIANO

mf

Cease haunt - - - ing! Cease haunt -
fer - ma - - - te, fer - ma -

f *p*

- - - ing! No long - er a - wak - en My heart, my
te. Su que - sto mio co - re deh più, deh

f *p*

heart which has ta - ken Its fill of your treas - ures! its fill of your treas -
più non stil - la - te le gio - ie dà - mo - re, le gio - ie dà - mo -

ures!
re.

O joys I have cher-ish'd, Un-al-ter'd re -
Do-li-zie mie ca-re fer-ma-te-vi

f

main:
qui:

De-sire all has
non so più bra -

f *p*

per-ish'd, In change is no gain, De-sire all has per-ish'd, In change is no
ma-re, mi ba-sta co-sì; non so più bra-ma-re, mi ba-sta co-

gain.
sì.

O joys I have cher-ish'd, Un-al-ter'd re -
De-li-zie mie ca-re, fer-ma-te-vi

f

f *espress.* *rit.*

main: De - sire all has per - ish'd, In change is no
qui: non so più bra - ma - re, mi ha - sta co -

gain. *a tempo*
si.

f *ff* *rit.* *p*

By
In

love - charm sur - round - ed In fet - ters E - ly - sian,
grem - bo - a - gli a - mo - ri fra dol - ci ca - te - ne,

a tempo

Sweet death, ——— sweet death meets my
mo - rir, mo - rir mi con -

f *p*

vis - ion. Bright joy that has freed me, oh, gen - tly,
vie - ne. Dol - cez - za o - mi - ci - da a mor - te,

f *p*

To death gen - tly lead me, oh, lead me where waits my be - lov -
a mor - te mi gui - da, mi gui - da in brac - cio al mio be -

ed. O joys I have cher-ish'd, Un-al-tered re - main:
ne. Dol - cez - ze mie ca - re, fer - ma - te - vi qui:

De - sire all has per-ish'd In change is no
non so più bra - ma - re mi ba - sta co -

gain, De - sire all has per-ish'd, In change is no gain, O joys I have
sì; non so più bra - ma - re, mi ba - sta co - sì; dol - cez - ze mie

cher - ish'd, Un - al - ter'd re - main! De-sire all has
ca - re fer - ma - te - vi qui. Non so più bra -

per - ish'd, In change is no gain!
ma - re, mi ba - sta co - sì.

per - ish'd, In change is no gain!
ma - re, mi ba - sta co - sì.

THE SOUL TAUGHT BY DUTY

(RAGION SEMPRE ADDITA)

From a Serenata

Translated by Nathan Haskell Dole

Edited by H. E. Krehbiel

ALESSANDRO STRADELLA

(1645-1681)

Allegro (♩ = 96)

PIANO

f

Moderato (♩ = 63)

Allegro

p

The soul taught by du - ty, Be - loved or re - ject - ed, Still faith - ful to
Ra - gion sem - pre ad - di - ta ad al - ma gen - ti - le che a - mata o scher -

p

f p dolce

beau - ty, Re - mains un - de - flect - ed, And fails not, oh no! And there - fore I'll
ni - ta lo sta - bil suo sti - le non can - gi, no, no. Io pur se - gui -

f p

show, And there-fore I'll show, _____
 rò, io pur se - gui - rò, _____

p

f And there-fore I'll show, _____
 io pur se - gui - rò, _____

f *f*

f *p*
 My feet shall not fare From out of the snare That _____
 Che scio - gliere il piè dai lac - ci di fè non _____

f

poco rall. *f*
 Love waits to throw! My
 ten - to, non vò; Che

poco rall.

pp a tempo

feet shall not fare From out of the snare That Love waits to
 scio - gliere il piè dai lac - ci di fè non ten - to, non

pp a tempo

pp

throw, to throw, to throw, no, no,
 vò, no, no, non vò, no, no,

pp

The snare that Love waits to throw, the snare that
 non ten - to, non vò, no, no, non vò, non

f

Love waits to throw, waits to throw.
 ten - to, non ten - to, non vò;

f

pp Poco meno

My feet shall not fare, — My feet shall not fare, —
 io pur se - gui - rò, — io pur se - gui - rò, —

Poco meno

pp

f rit. molto

My feet shall not fare!
 io pur se - gui - rò.

col canto

a tempo

f

Moderato *Allegro*

f

THE WISE SAILOR STEERING

(L'ESPERTO NOCCHIERO)

From "Astarto" (1720)

Translated by Nathan Haskell Dole
Edited by H. E. Krehbiel

GIOVANNI BATTISTA BONONCINI
(1672-1750?)

Andante

VOICE

p

The wise sail - or steer - ing Puts back, hav - ing start - ed: What
Le - sper - to noc - chie - ro per - chè tor - na al li - do ap -

PIANO

p

chan - ges his mind? What chan - ges his mind? The wise sail - or steer - ing Puts
pe - na par - ti, ap - pe - na par - ti, Le - sper - to noc - chie - ro per -

back, hav - ing start - ed: What chan - ges his mind? What chan - ges his mind? The
chè tor - na al li - do ap - pe - na par - ti, ap - pe - na par - ti, Del

wild winds are veer - ing, He makes for the har -
 ven - to can - gia - to, del flut - to tur - ba -

- bor, A shel - ter to find! The wild winds are veer - ing, He
 - to sac - cor - see fug - gi, del ven - to can - gia - to, del

makes for the har - bor, A
 flut - to tur - ba - to sac -

shel - ter to find! The wild winds are veer - ing, He
 cor - see fug - gi, del ven - to can - gia - to, del

If know - ing how faith - less The
S'il mar lu - sin-ghie - ro sa -

treach - er - ous main is, What moved him to sail? What moved him to sail? If
pea chè - ra in-fi - do, per - ché mai sal - pò, per - ché mai sal - pò? s'il

know - ing how faith - less The treach - er - ous main is, What moved him to sail? What
mar lu - sin-ghie - ro sa - pea chè - ra in-fi - do, per - ché mai sal - pò, per -

moved him to sail? He set sail, but scathe-less Sped back to the har -
chè mai sal - pò? Sal - pò, main - gan-na - to al li - do la - scia -

- bor, Ere wreck'd by the gale! He
- to in bre - ve tor-nò, sal -

set sail, but scathe - less Sped back to the har
pò, ma in - gan - na - to al li - do la - scia -

- bor, Ere wreck'd by the gale!
- to in bre - ve tor-nò.

LEAVE ME TO LANGUISH

(LASCIA CH' IO PIANGA)

From "Rinaldo" (1711)

Translated by John S. Dwight

Edited by H. E. Krehbiel

GEORGE FRIDERIC HANDEL

(1685-1759)

Recit.

VOICE

Ar - mi - da, cru - el sor - ceress! In her might - y re -
 Ar - mi - da, di - spie - ta - tà: Col - la for - za d'a -

PIANO

sent - ment, Here brought me from my heav'n of sweet con - tent - ment, My
 bis - so, ra - pim - mi al ca - ro ciel di miei con - ten - ti, E

Text:

grief doth seem e - ter - nal! Slave she de - tains me, In tor - ment all in - fer - nal!
 qui con duo - lo e - ter - no! vi - va mi tie - ne, In tor - men - to d'in - fer - no!

O Heav'n! for pit - y's sake, Let this poor heart soon break.
 Si - gnor! Ah! per pie - tà, La - scia - mi pian - ge - re!

Andante

ARIA

Largo ($\text{♩} = 68$)

f

con 8^{ve}

p

Leave me to lan-guish A-lone with sor-row,
Las - cia ch'io pian - ga la du - ra sor - te,

pp

mf

Weep - ing and yearn - ing For free - dom dear,
E che so - spi - ri la li - ber - tà!

f

Weep - ing and yearn - ing, Weep - ing and yearn - ing For
E che so - spi - ri, e che so - spi - ri la

free - dom dear. Leave me to
li - ber - tà! Las - cia ch'io

pp

lan - guish A - lone with sor - row,
pian - ga la du - ra sor - te,

pp

Weep - ing and yearn - ing For free - dom dear.
E che so - spi - ri la li - ber - tà!

f

2d time
Var.

f

con 8va

Fine. Long night of
Il duol in -

Fine. *mf*

an - guish! fran - ga

Come soon, O mor - row, With hope re -
ques - te ri - tor - te De' miei mar -

p

turn - ing This heart to cheer, ah, With hope re -
ti - ri sol per - pie - tà, si, De' miei mar -

mf

turn - ing This heart to cheer.
ti - ri sol per - pie - tà.

D.S. al Fine

D.S. al Fine

COME, WHEN THE ROSY MORNING

(VIENI, CHE POI SERENO)

From "La Semiramide riconosciuta" (1748)

Translated by Nathan Haskell Dole

Edited by H. E. Krehbiel.

CHRISTOPH WILIBALD GLUCK

(1714-1787).

Tempo di Minuetto

PIANO

mf

dim. *pp* *cresc.*

p

p

dim. *pp* *cresc.*

queen - ly From dreams that nev - er, that nev - er can cloy. Then
ro - ra, quan - do ri - por - ta, ri - por - ta il - di Fa -

dim. *pp* *cresc.*

f. thou shalt watch se - rene - ly Thy en - vious ri - vals woo - ing.
 rai d'in - vi - dia al - lo - ra im - pal - li - dir gli a - man - ti

fz

mf And their com-plete un - do - ing, And their com-plete un - do - ing, While thou shalt
 e sen - za affan - nie pian - ti, e senza af - fan - nie pian - ti, tu, go - de -

dolce *dim.*

taste, thou shalt taste love's joy! Then thou shalt watch se - rene - ly
 rai, go - de - rai co - sì. Fa - rai d'in - vi - dia al - lo - ra

pp cresc. *fz*

f. Thy en - vious ri - vals woo - ing And their com-plete un - do - ing, And their complete un -
 im - pal - li - dir gli a - man - ti e sen - za affan - nie pian - ti, e senza af - fan - nie

fz *dolce*

do - ing, While thou shalt taste, thou shalt taste love's — joy!
 pian - ti, tu — go - de - rai, — go - de - rai co - si.

dim. pp cresc.

poco più lento
 Come when the ro - sy morn - ing, Day's east-ern heights a - dorn - ing, Then thou shalt
 Vie - ni, che poi se - re - no, vie - ni, che poi se - re - no, tu — go - de -

pp dolce dim.

Text:

taste, thou shalt taste love's joy. —
 rai, — go - de - rai — co - si. —

pp cresc. f

*Ad. **

*Ad. **

YE BUDDING FLOWERS

25

(NAISSANTES FLEURS)

From "Céphale et Procris" (1775)

Translated by Charles Fonteyn Manney

Edited by H. E. Krehbiel

ANDRÉ-ERNEST-MODESTE GRÉTRY

(1741-1813)

Larghetto (♩ = 72)

PIANO *p*

Recit.

Here, while dawn's brilliant rays en -
C'est i - ci que le beau Cé -

rinf. un poco

fold him, Lo, be-hold Ce - pha - lus at rest; Balm - y O - rien - tal strands I've
pha - le Se re - pose au mi - lieu du jour; J'ai quit - té, pour le voir, la

left but to be - hold him, And de - scend - ed for him from the
rive o - ri - en - ta - le, Et pour lui je des - cends du cé -

sempre p

realms of the blest.
les - te sé-jour.

Ech-oes of this for-est se-
É - cho de ce bois so - li -

pp

clud - ed, Bid each prattling voice be ex - clud-ed, Guard the se-cret tryst of my
tai - re, So - yez fa - vo - rable au mys - tè - re; Gar - dex les se - crets de l'a -

pp

love.
mour.

pp sempre L.H.

But my pow'r can't be e - lud-ed, And my pres-ence de-lights all that dwell in the grove.
Mais par un charme in - vo - lon - tai - re Ma pré-sence em - bel - lit tous les lieux d'a-len-tour.

Lento

rinf.

dolce e legato

p

rinf.

pp

Ye bud-ding
Nais - san - tes

flow'rs,
fleurs,

bloom not un - bid - den;
ces - sez d'é - clo - re;

O
Oi -

birds in - dis - creet, hush your lay, hush your
seaux in - dis - crets, in - dis - crets, tai - sez -

lay, — Lest to the gods — your notes be - tray — The
vous; — Vous ré - vé - lez — aux dieux ja - lous — L'a -

place where Au - ro - ra is hid-den. O
sile où se ca - che l'Au - ro - re. Oi-

birds in - dis - creet, hush your
seaux in - dis - crets, in - dis -

lay, hush your lay! hush your
crets, tai - sez - vous! tai - sez -

Var.

lay! hush your lay!
vous! tai sez - vous!

lay! hush your lay! Lest to the
vous! tai - sez - vous! Vous ré - vé -

pp *pp* *cantabile* *dolce*

Var. The place where Au -
L'a - sile où se

gods your notes be - tray The place where Au -
lez aux dieux ja - lous L'a - sile où se

ro - ra is hid - den.
ca - che l'Au - ro - re.

ro - ra is hid - den.
ca - che l'Au - ro - re.

cresc. *mf*

None will give
Mais à ma

tr
dolce

ear to my ap - peal, At my voice they all hom - age
voix, loin d'o - bé - ir, Tout s'em - presse à me rendre hom -

Var. wood - songs ten - der
ce ra - ma - ge,

pp ren - der; Per - fumes, op - ning flow'rs, wood - songs ten - der U -
ma - ge: Ces fleurs, ces par - fums, ce ra - ma - ge, Tout

pp *rinf*

Var. to re - veal.
me tra - hir.

nite my a - bode to re - veal.
sem - ble vou - loir me tra - hir.

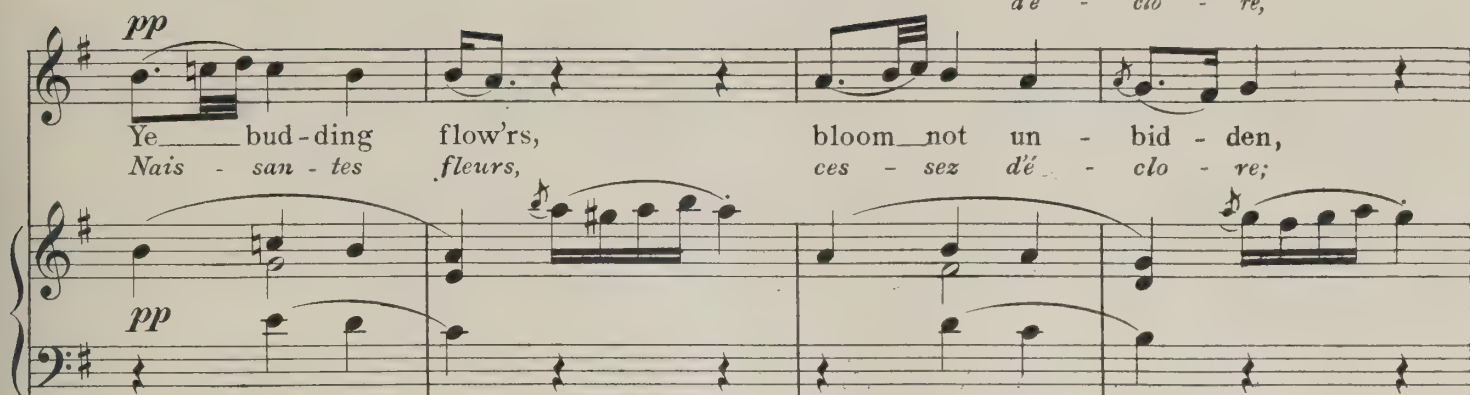
cresc. *mf* *dim.*

Var. 
 un - bid - den,
 d'é - clo - re,

pp

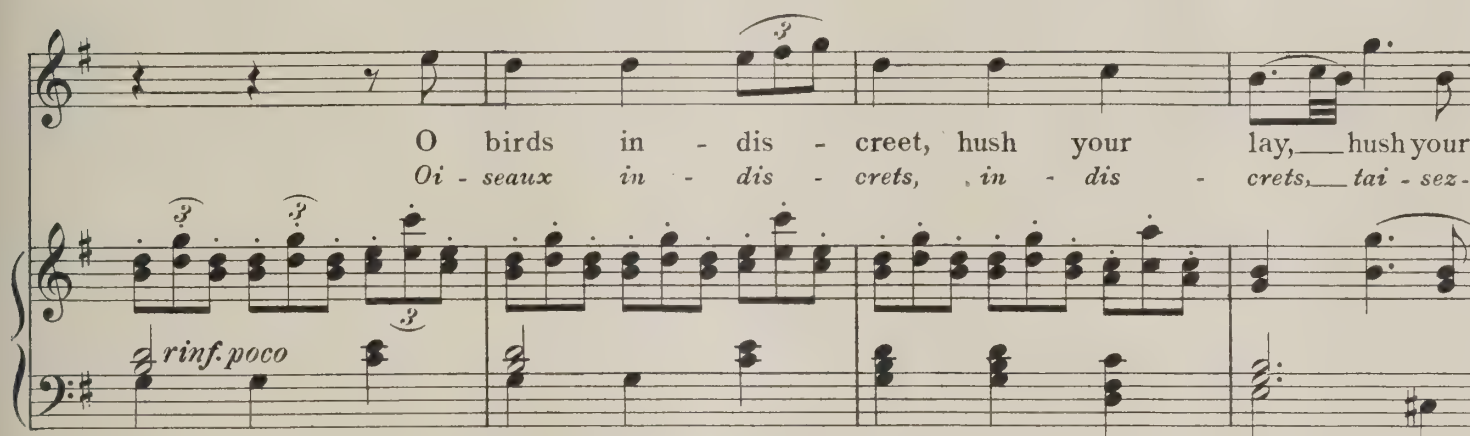
Ye bud - ding flow'rs, bloom not un - bid - den,
 Nais - san - tes fleurs, ces - sez d'é - clo - re;

pp



O birds in - dis - creet, hush your lay, hush your
 Oi - seaux in - dis - crets, in - dis - crets, tai - sez -

rinf. poco



allargando un poco

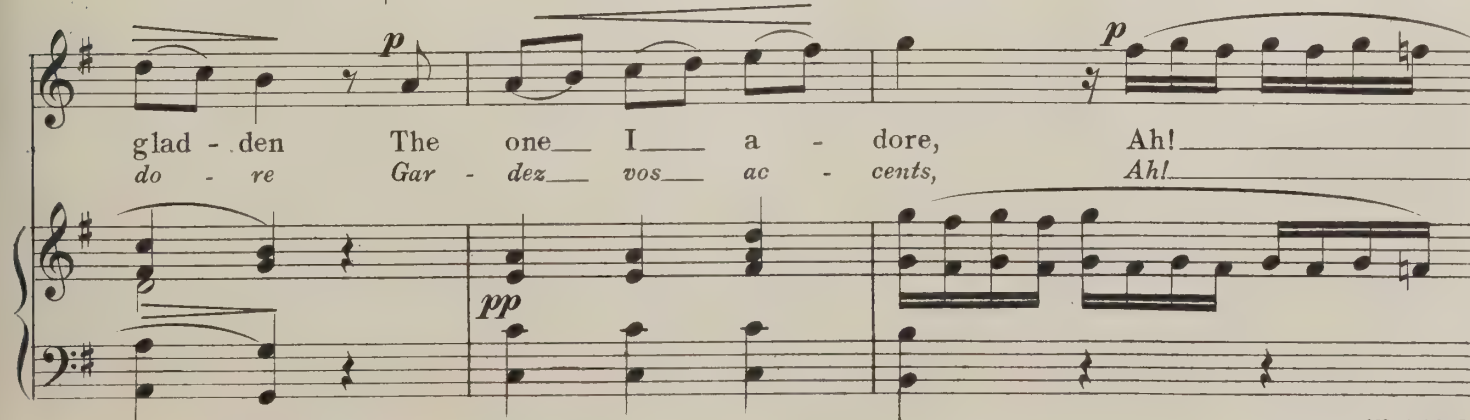
lay; Your sweet - est notes be treas - ured to
 vous! Pour char - mer l'ob - jet que j'a -

dolce *rinf.*



glad - den The one I a - dore, Ah!
 do - re Gar - dez vos ac - cents, Ah!

pp



Var. *I a -*
vos ac -

ah! The one I a -
ah! Gar - dez vos ac -

crest. *mf*

dore as the day,
cents les plus doux,

dore as the day, I a - dore as the
cents les plus doux, vos ac - cents les plus

f *p*

Var. *I a - dore as the day.*
vos ac - cents les plus doux.

day, I a - dore as the day.
doux, vos ac - cents les plus doux.

rit. *a tempo*

f *col canto*

TELL ME, O FAIR ONES

(VOI, CHE SAPETE)

From "Le Nozze di Figaro" (1786)

Translated by Arthur Westbrook

Edited by H. E. Krehbiel

WOLFGANG AMADEUS MOZART

(1756 - 1791)

Andante con moto

PIANO

*p**dolce**p*

Tell me, O fair ones, Ye who should know,
 Voi, che sa - pe - te, che co - sa è a - mor,

dolce

Is it love's ar - dor Makes my heart glow?
 don - ne, ve - de - te, s'io l'ho nel cor?

Is — it love's ar — dor — Makes my heart glow?
 Don — ne, ve — de — te, — s'io l'ho — nel — cor?

Text:

To you my tor — ment I — will re — veal, —
 quel — lo, ch'io pro — vo, vi — ri — di — rò —

cresc.

For your com — pas — sion Make — my ap — peal!
 e per me nuo — vo, ca — pir nol so,

cresc.

Text:

Now hopes e — lu — sive, Now yearn — ings vain —
 sen — to un af — fet — to pien di de — sir, —

Thrill me with pleas - ure, Rack me with pain;
ch'o - - ra è di - let - to, ch'o - - ra è mar - tir;

espressivo

With cold be - numb - ing Now do I freeze;
ge - - lo e poi sen - to l'al - ma av - vam - par,

Then flames con - sum - ing My bos - om seize.
E in - un mo - men - to, tor - no a ge - lar.

Vain - ly mid pleas - ures I seek re -
ri - cer - co un be - ne fuo - ri di

lief, Nought will a - rouse me From mine own
 me, non so ch'il tie - ne, non so cos'

grief. In sighs and moan-ing I pass the day, While un-known trem-ors My pain be-
 è, so-spi-ro e ge - mo sen-za vo - ler; pal - pi - to, e tre - mo sen-za sa-

tray; To peace a stranger Morn, noon or night; Yet in my an - guish
 per; non tro-vo pa - ce not - te nè di; ma pur mi pia - ce

cresc.

There lurks de - light. Tell me, O fair ones,
 lan - guir co - si? Voi, che sa - pe - te,

rit. pa tempo

rit. p a tempo dolce

Ye who should know, Is it love's ar - - dor
 che co - sa è a - mor, don - ne, ve - de - - te

Makes my heart glow? Is — it love's ar - - dor —
 s'io l'hò nel cor? Don - ne, ve - de - - te, —

Makes my heart glow? Is — it love's ar - - dor —
 s'io l'hò nel cor? Don - ne, ve - de - - te, —

Makes my heart glow?
 s'io l'hò nel cor?

DELIGHTFUL JOY, O COME

(DEH VIENI, NON TARDAR)

From "Le Nozze di Figaro" (1786)

WOLFGANG AMADEUS MOZART

(1756 - 1791)

Translated by Nathan Haskell Dole

Edited by H.E. Krehbiel

Allegro vivace assai

PIANO

The piano introduction is in C major, 2/4 time. It features a lively melody in the right hand with trills and a steady eighth-note accompaniment in the left hand. The tempo is marked 'Allegro vivace assai'.

Text:

Text:

Text:

The first line of the song features a vocal melody with lyrics in English and Italian. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Now at last comes the moment when, with-out ap-pre-hen-sion, mine arms may hold my dar-ling!
 Giun-se al fin il mo-men-to, che go - drò sen-za af-fan - no in brac-cio all' i - dol mi - o.

The piano introduction for the second line continues the lively melody from the first line, with trills and eighth-note patterns in the right hand and a steady accompaniment in the left hand.

The second line of the song features a vocal melody with lyrics in English and Italian. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Ye faint fore-bod-ings, with - in my heart re-dou-bling Cease to rise, sweet an-ti - ci - pa-tion
 Ti - mi - de cu - re, u - sci - te dal mio pet - to, a tur - bar non ve - ni - te il mio di -

Text:

trou-bling!
let - to!

Oh, where the heart with love's mild ray is
Oh co - me par che all' a - mo - ro - so

Text:

bright - en'd, how is the beau - ty height - en'd of Na - ture in all her
fo - co la - me - ni - tà del lo - co, la ter - ra e il ciel ri -

Text:

Text:

Text:

phas-es!
spon-da,

Night too my hap - py mys - ter - y aids and prais-es!
co - me la not - te i fur - ti miei se - con - da!

Andante

p

Text:

p

De - light - ful joy, O come with - out — de - lay - ing,
Deh vie - ni, non tar - dar, o gio - ja bel - la,

Come now, the voice of faith - ful love o - bey - ing, While dark the gold - en
vie - ni o - ve a - mo - re per go - der t'ap - pel - la, fin - chè non splen - de in

torch of night re - main - eth, While the shad - ows are dense and si - lence
ciel not - tur - na fa - ce, fin - chè l'a - ria è ancor bruna, e il mon - do

Text:

reign - eth!
ta - ce.

Here gen - tly purls the
Qui mor - mo - ra il ru -

Text:

brook, the zeph - yr dal - lies, Ev - er cheer-ing the heart with joc-und
 scel, qui scher - za l'au - ra, che col dol - ce su - sur - ro il cor ri -

sal - lies, Here smile the sweet-est flow'rs to charm the sen - ses,
 stau - ra, qui ri - do - noi fio - ret - tie l'er - ba è fre - sca,

Text:

Here in joy-ance of love a heav'n com - men - ces. Come, — my be -
 ai pia - ce - ri d'a - mor qui tut - to a - de - sca. Vie - ni, ben

Text:

lov - ed, where spring her wealth dis - clo - ses, Come, — my
 mi - o, tra — que - ste pian - te a - sco - se, vie - ni,

loved — one! Round thy fair brow I'll twine fra - grant wreaths —
vie - ni! ti vo' la fron - te in - co - ro - nar

— of ro - ses, Round thy fair brow I'll twine fra - grant
 — di ro - se, *ti vo' la fron - te in - co - ro -*

wreaths — of ro - ses, wreaths — of
nar, in - co - ro - nar di

ro - ses!
 ro - se!

GODDESS OF THOSE WHO GRIEVE

(Ô DES INFORTUNÉS)

Translated by Charles Fonteyn Manney

Edited by H.E. Krehbiel

From "La Vestale" (1807)

GASPARO SPONTINI

(1774-1851)

Andantino espressivo

VOICE

God - dess of those who grieve, ill -
Ô des in - for - tu - nés dé -

PIANO

fat - ed mor - tals heed - ing, La - tone, give
es - se tu - té - lai - re, La - tone, é -

ear to my plead - ing,
cou - te ma pri - è - re,

My last ap - peal do not de -
Mon der - nier voeu doit te flé -

ny. _____ Ere in death I shall van - ish, From my
chir. _____ Daigne, - a - vant que j'y tom - bẽ, É - car -

grave, oh, in pit - y ban - ish The a - dored of my heart, the a - dored of my
ter, é - car - ter de ma tom - be Le mor - tel a - do - ré, le mortel a - do -

Text: *poco rall.*

colla voce

a tempo heart for whom I glad - ly die, Ah, ban - ish from my grave the a - dored of my
ré, pour qui je vais mou - rir, ah, daigne en é - car - ter le mor - tel a - do -

rall. un poco *a tempo*

a tempo *colla voce*

heart, for whom I die, I glad - ly die.
ré, pour qui je vais, je vais mou - rir.

pp

FLAME OF LOVE

(FLAMME VENGERESSE)

From "Le Domino Noir" (1837)

Translated by Nathan Haskell Dole

Edited by H. E. Krehbiel

DANIEL F. E. AUBER

(1782-1871)

VOICE *Recit. mf*

Heav'n be praised! here am I from the storm safe - ly
 Mais je suis, grâce au ciel, à l'a - bri de l'o -

PIANO *f p*

mf

shield - ed, And naught have I to fear with - in this calm re -
 ra - ge, et n'ai plus rien à crain - dre en ce pieux ré -

treat, And yet to some strange vi - sion has my spir - it
 duit, et je ne sais pour - tant quel - le fa - ta - le i -

Var.

yield-ed, As I kneel in this place be-fore the Vir-gin's feet.
ma-ge, jus-qu'au pieds du saint lieu m'a-gi - te et me pour-suit.

yielded, As I kneel in this place be-fore the Virgin's feet.
ma-ge, jus-qu'au pieds du saint lieu m'a-gi - te et me pour-suit.

colla parte

Allegro (♩.-72)

mf

f

p dolce

mf

Flame of love, ven - geance
Flam - me ven - ge - res -

tak - ing, Sweet tor - ment a - wak - ing, All hope - less my ea - ger
se, tour - ment qui m'op - près - se, a - mour qui sans es - poir — me

heart — mak - ing, My will whol - ly break - ing, Be - hold me for -
lais - se, tu vois ma fai - bles - se, hé - las! pau - vre ab - bes -

sak - ing My con - vent with sen - ses ach - ing!
se, de - vant toi mon pou - voir — s'a - bais - se!

f

Oh, re - store to my
Rends à mon cœur le

p

heart peace once more!
calme et la paix.

f ³

Thou 'gainst whom oft be - fore vows I swore!
Toi, qu'hé - las, au - tre - fois je bra - vais! Flame of
Flam - me

p

love, ven-geance tak-ing, Sweet tor - ment a - wak-ing, All hope-less my ea - ger
ven - ge - res - se, tour-ment qui m'op - pres - se, a - mour qui sans es - poir me

heart — mak-ing, My will whol - ly break-ing, Be - hold me for -
 lais - - se, tu vois ma fai - bles - se, hé - las! pauvre ab - bes -

sak-ing My con-vent with sen - ses ach - ing! In what
 se, de - vant toi mon pou - voir — s'a - bais - se. Com - ment

fash-ion — Cure this pas - sion? — Gra - cious Heav'n, hear my
 le fuir, — et le ban - nir, — le mo - yen, ah, mon

plead-ing and aid — me. Make me strong-er, — That no
 Dieu! je l'i - gno - re, je veux i - ci — l'ou - bli -

long-er _____ These wild fan - cies so rude - ly in - vade _____
 er, oui, _____ je le veux et je le vois en - co -

me! _____ Flame of love, ven - geance tak - ing! Sweet tor - ment a -
 re! _____ Flam - me ven - ge - res - se, tour - ment qui m'op - pres -

p

wak - ing, All hope - less my ea - ger heart _____ mak - ing, My
 se, a - mour qui sans es - poir _____ me lais - - se, tu vois

will whol - ly break - ing, Be - hold me for - sak - ing My con - vent with
 ma fai - bles - se, hé - las! pauvre ab - bes - se, de - vant toi mon pou -

sen - ses ach - ing!
voir s'a - bais - se!

p
Gra - cious Heav'n,
De - vant toi

p
Hear my pray'r, aid
mon pou - voir sa

my pray'r. Flame of
bais se, va

love, de - part, ah!
t'en, a - mour, ah!

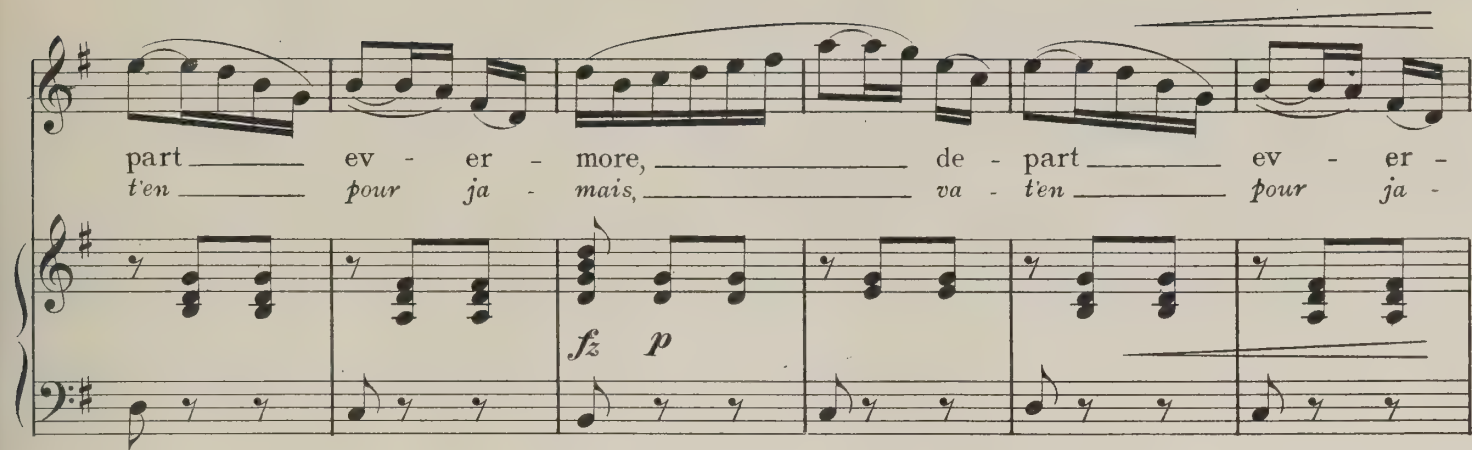
f *p*

De - part, de - part, love love
a - mour, a - mour, va - t'en,

oh, de - part, ah, de - part
ah, va - t'en pour ja - mais,

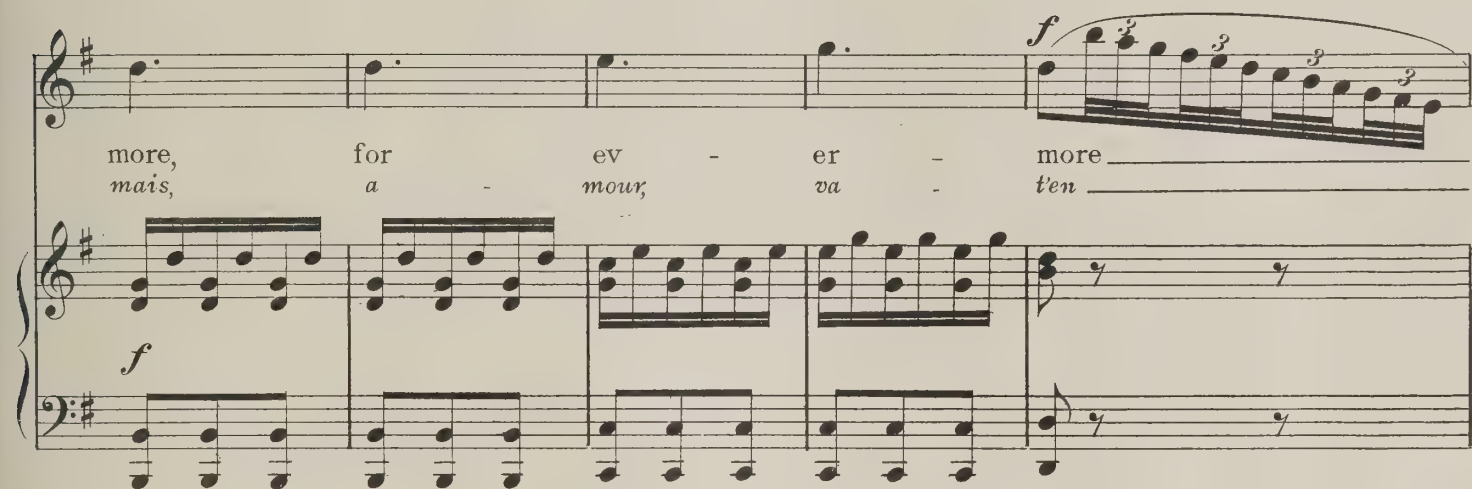
ev - er - more. Love de -
pour ja - mais! ah, va -

fz *p*



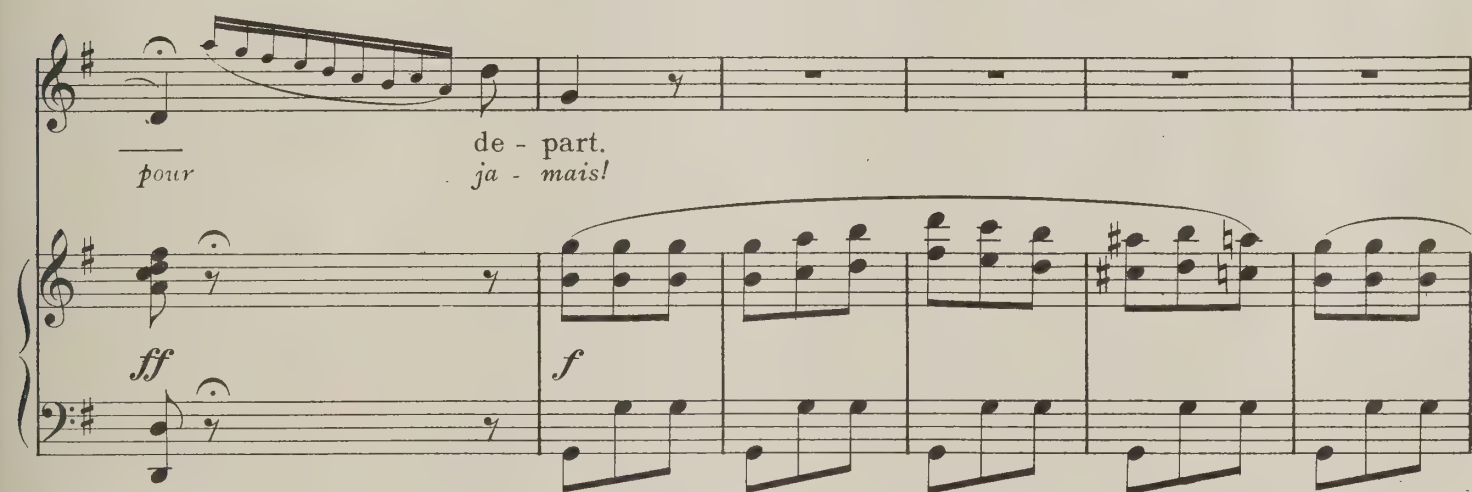
part _____ ev - er - more, _____ de - part _____ ev - er -
 t'en _____ pour ja - mais, _____ va - t'en _____ pour ja -

fz p



more, for ev - er more
 mais, a - mour, va - t'en

f



pour de - part.
 ja - mais!

ff f



ff

INSENSATE! TO BELIEVE THAT I CAN LOVE

(BETHÖRTE! DIE AN MEINE LIEBE GLAUBT)

From "Euryanthe" (1823)

Translated by Nathan Haskell Dole

Edited by H. E. Krehbiel

CARL MARIA von WEBER

(1786 - 1826)

PIANO

Allegro

f *pp* *cresc.* *ff*

Recit.

In - sen - sate! To be - lieve that I can love.
Be - thör - tel die an mei - ne Lie - be glaubt,

Thou art en -
du bist um -

f *fp* *ff*

snared! No es - cape for thee!
garnt, nicht ent-rinnst du mehr!

Now first of all I'll search thro' Em - ma's
Vor al - lem nun durch-such' ich Em - ma's

ff

Text: *a tempo*

tomb What there I find may serve to aid my coun - sel.
Gruft, für mei - nen Plan soll die Ent-deck-ung nüt - zen.

Per -
Viel -

pp

chance will A - - do - lar,
leicht sinkt A - - do - lar

Recit. *a tempo*

re - pen-tant prov'd up - on my breast re - cline. _____
noch reu - e - voll an die - se glück'n - de Brust! _____

fp dolce

Oh, what an ec - sta - sy the thought a - rous - es, my ver - y
O, der Ge - dan - ke löst mich auf in Won - ne und vor Ent-

pp

soul is all a - glow with rap - ture! Press'd to his heart one
zück - en ist die See - le trun - ken, fänd' ich den Tod, an

cresc. *f*

mo - ment might I cap - ture, How glad - ly, glad - ly would I die, And pay the
 sei - ne Brust ge - sun - ken nur ei - nen, ei - nen Au - gen - blick, ich wollt' ihn

f colla parte

con fuoco *riten. p*

price with my sal - va - tion, with my soul's sal - va - tion! One
 mit Ver - nicht - ung zah - len mit Ver - nicht - ung zah - len! Nur

ff *con fuoco* *pp riten.*

mo - ment in his arms, up - on his heart!
 ei - nen Au - gen - blick an sei - ner Brust!

dolciss. *poco rit.*

Recit.

Be - gone, hope so il - lu - sive!
 Hin - weg, wahn - sinn'ge Hoff - nung!

ff *ff*

Sor - ce-ress! Wake not this heart to tor - ment of vex -
 Gauk - ler-in! er - we - cke nicht dies Herz zu neu - en

a - tion! A - las! how wretch-ed is my lot!
 Qua - len, ich weiss, das ich ganz e-lend bin!

Allegro fiero

mf *f* *ff*

Could he for her my love so scorn!
 Er konn-te mich um sie ver-schmäh'n!

ff *pp*

Could he for her my love so scorn!
 er konn-te mich um sie ver-schmäh'n! In und

ff *fp* *pp*

sor - row must I per - ish? In sor - row must I
 ich sollt' es er - tra - gen! und ich sollt' es er -

sempre cresc.

per - ish? This dead - ly shame can -
 tra - gen! in her - bem Leid soll

f *pp*

not be borne! No more his love I'll cher - ish, no
 ich ver - geh'n in mei - nen Blü - then - ta - gen, in

more his love I'll cher - ish. His face was cold, my pray'r he
 mei - nen Blü - then - ta - gen! Er hör - te kalt der Lie - be

marcato

spurn'd, My heart is torn, with anguish torn. Ah!
 Fleh'n, mein Herz so bang, so to - des - wund. Weh!

pp *f* *ff* >

Ah! May all his joy to woe be
 Weh! Drum stürz' auch all' sein Glück zu

ff

turn'd! May all his joy
 Grund, drum stürz - auch - all'

to woe be turn'd, May all his joy to woe be
 sein Glück zu Grund, drum stürz' auch all' sein Glück zu

ff *marcato*

turn'd! May all his joy to woe be turn'd! Could
 Grund, Drum stürz' auch all' sein Glück zu Grund. Er

he for her my love so spurn, For her! Must I in sor-row per-ish!
 kann-te mich um sie ver-schmäh'n, um sie! und ich sollt' es er-tra-gen!

ff *pp*

Must I in sor-row per-ish! Must
 und ich sollt' es er-tra-gen! und

pp *mf cresc.*

I in sor - row per - ish! For her _____ could
 ich sollt' es er - tra - gen! ver - schmä - hen

f *ff*

he my love so spurn! Ah! May all his joy _____ to sor-row
 konnt' er mich um sie, ja! drum stürz' auch all' _____ sein Glück zu

ff

turn! May all his joy to sor - row
 Grund, drum stürz' auch all' sein Glück zu

turn! May all his joy
 Grund, drum stürz' auch all'

to sor - row turn! May all his joy,
sein Glück zu Grund, drum stürz' auch all'

may all, all his joy to
sein Glück, all' sein Glück zu

sor - row, to sor - row, turn!
Grund, all' sein Glück zu Grund!

ff

fz

AH! IF THOU SLEEPEST, WAKE, MY LOVE

(AH! SE TU DORMI, SVEGLIATI)

From "Giulietta e Romeo" (1825)

Translated by Nathan Haskell Dole
Edited by H.E. Krehbiel

NICOLA VACCAI
(1790 - 1848)

PIANO

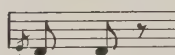
Andante trattenuto

Text:

Text:

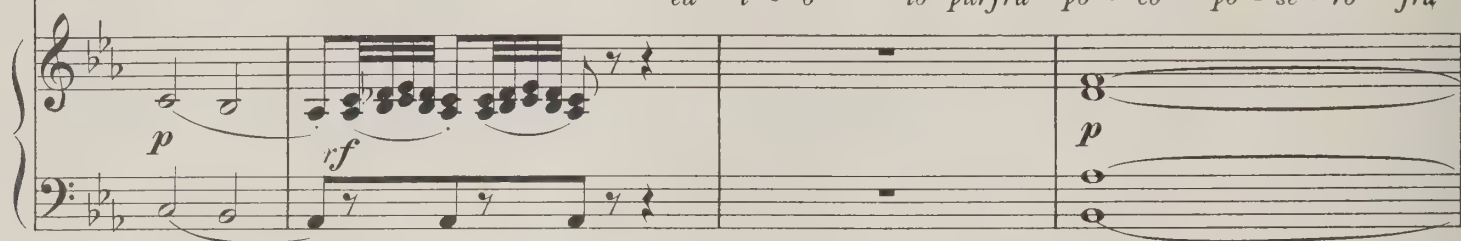
This place is ho - ly;
E que-sto il lo - co!

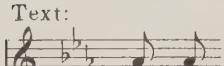
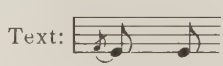

She here re-po-ses!
el - la qui po - sa!

Text: 

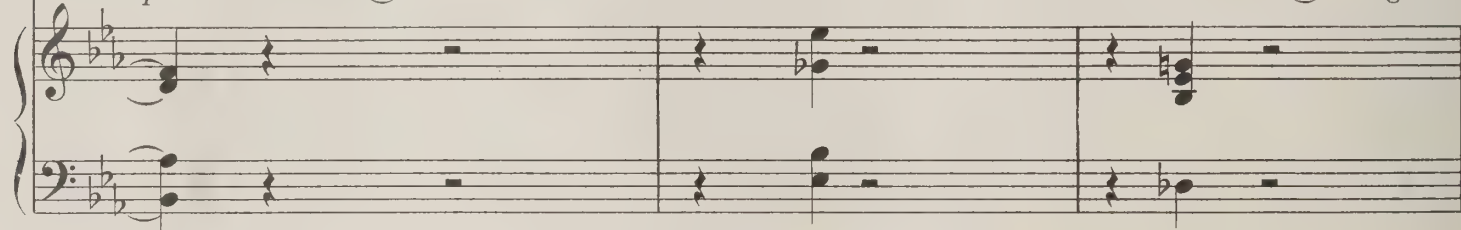
Here al - so shall I be - side her, mute in death, be
ed i - o io purfra po - co po - se - rò fra


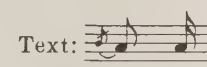
p *rf* *p*



Text:  Text:  Text: 

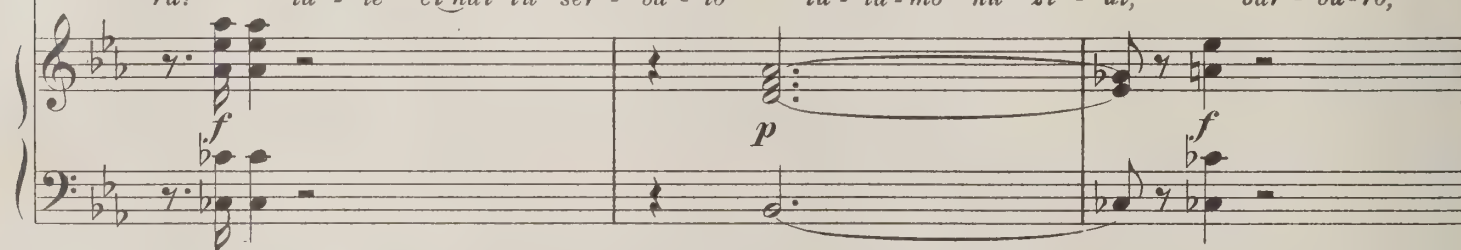
ly-ing, mid these em-blems se - pul-chral. One tomb shall hold us for ev-er -
que-sti mu - ti a - vel - li con le - i! la stes - sa tom - ba ci ac-co-glie-

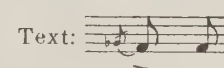


Text:  Text: 

more! Where-fore hast thou pre-pared us this nup-tial couch so cold, Cru - el Fate,
rà! ta - le ci hai tu ser - bà - to ta - la - mo nu - xi - al, bar - ba - ro,

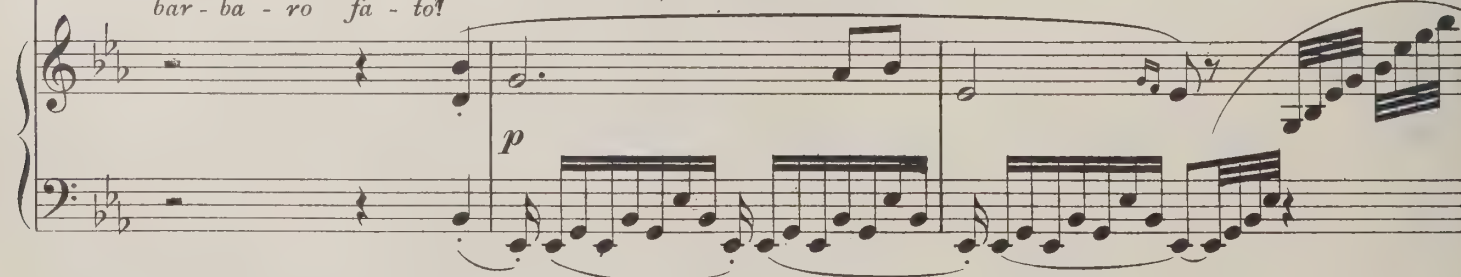
f *p* *f*



Text: 

How hast thou snared us?
bar - ba - ro fa - to!

p



Text:

Ju-liet - ta,
Giu-liet - ta,

Text:

O my Ju - liet - ta, where art thou now?
oh mia Giu - liet - ta, o - ve sei tu?

p

tr Allegro *rf*

Text:

This new-ly carved me-mo - rial, thy fair form cov'ring,
Que-sto re-cen - te mar - mo que-sto ti chiu-de!

fp *f*

Allegro

Ope to me!
a - pra - si!

p cresc. *f*

Text:

What see I? my true love, my sweet treas - ure a - dored E'ndeath is
Oh vi - sta! è des - sa, l'a - do - ra - to mio ben! bel - la è la

fp *f*

Text:

love - ly her im - age tak - ing!
mor - te nel suo sem - bian - te!

Andante

p

Text:

A smile an - gel - ic hov - ers, or seems to hov - er, On her face so
a me sor - ri - der sem - bra quel lab - bro an - co - ra di dol - cez - za

Text:

Text:

Text:

flow'r-like. A heav'n-ly dream might well fore - tell — her wak-ing!
 pie - no! sem-bra già - cer a dol - ce son - - no in se - no!

Andante trattenuto

p

Ah! if thou sleep - est,
 Ah! se tu dor - mi,

p

wake, my love, Thou who art queen of mor - - tals!
 sve - - gliati, scr - gi, mio ben, mia spe - - me!

Text:

Heed me, and flee from these por-tals, Heed me, heed me, and flee from these
vie - ni, fug-gia - - mo in - sie-me, vie - ni, vie - ni, fug-gia - - mo in

Text:

por-tals; The plan - et, the plan - et of love shall guide our way! Rise then, my
sie-me! a - mo - re, a - mo - re, a-mor ci con - dur-ra; sor - gi, mio

Text:

treasure, thou queen — of mor - tals, the plan - et, the plan - et of love shall guide our
be-ne, mio ben, — mia spe - me, a - mo - re, a - mo - re, a-mor ci con - dur-

way! Heed me, the stars of love shall guide, heed me a -
rà, vie - - ni, a - mor ci — con - dur - rà, vie - - ni, a -

rise, the star of love shall guide.
 mor, a - mor ci con - dur - rà.

Recit.

Nay! thou art si-lent! Ah, wretch-ed I! Ah, wretch-ed I!
 Ma tu non o - di, ah! mi - se - ro, ah! mi - se - ro,

p

Text:

I rave in-sane-ly, all vain-ly! thou nev-er more wilt a - wa-ken, Thine
 io de - li - ra - i, so - gna - i! chiu - si per sem - pre hai ra - i, mai

colla parte *pp mosso* *fp* *fp*

eyes are closed for aye! thine eyes are closed for aye!
 più si de - ste - rà! mai più si de - ste - rà!

fp *fp* *fp* *fp* *accél.*

rall.

for aye! for aye! ah! —
mai più, mai più, ah! —

pa tempo

ah! if thou sleep - est, wake, my love, Thou who art queen of
ah! se tu dor - mi, sve - - gli - ti, sor - gi, mio ben, mia

p

Text:

mor - - tals! Heed me, and flee from these por - tals, Heed me,
spe - - me! vie - ni, fug - gia - mo in - sie - me, vie - ni,

Text:

heed — me, and flee from these por - tals; The plan - et, the
vie - - ni, fug - gia - - - mo in - sie - me! a - mo - re, a -

Text:

plan - et of love shall guide our way! Riseth, my treasure, thou queen — of
 mo - re, a - mor ci con - dur - rà! sor-gi, mio be - ne, mio ben, — mia

Text:

mor - tals, The plan - et, the plan - et of love shall guide our
 spe - me, a - mo - re, a - mo - re, a - mor ci con - dur -

way, Heed me, the star of — love shall — guide, heed me, the
 rà, vie - ni, a - mor ci — con - dur - rà, vie - ni, a -

star of love — shall guide our way!
 mor, a - mor — ci con - dur - rà!

TO YOU, MY LORDS, A GREETING!

(NOBLES SEIGNEURS, SALUT!)

LIETI SIGNOR, SALUTE!

Translated by Arthur Westbrook
 Edited by H. E. Krehbiel

From "Les Huguenots" (1836)

GIACOMO MEYERBEER
 (1791-1864)

PIANO

Andantino

leggiere p

Maestoso

To you, my lords, _____ a
 No - bles sei - gneurs, _____ sa -
 Lie - ti si - gnor, _____ sa -

Text

greet-ing! To you, my lords, _____ a greet-ing! My
 lut! no - bles sei - gneurs, _____ sa - lut! sei -
 lu - te, lie - ti si - gnor, _____ sa - lu - te, si -

Cadenza

lords, _____ a greet-ing!
 gneurs, _____ sa - lut! -
 gnor, _____ sa - lu - te!

Andantino

p cantabile con grazia

From a la - dy fair and love - ly, ———
 U - ne da - me noble et sa - ge, ———
 No - bil don - na e tan - to o - ne - sta, ———

p

Whom a king with pride might woo, ——— I'm the bear - er of a
 dont les rois se - raient ja - loux, ——— m'a char - gé de ce mes -
 che far - lie - to un re - po - tria, ——— mes - sag - gie - ro qui m'in -

cresc. p

mes - sage, ——— No - ble lords, no - ble lords, to one of —
 sa - ge, ——— che - va - liers, che - va - liers, pour l'un de —
 vi - a, ——— ca - va - lier, ca - va - lier, per un di —

you! I may not name her; but hap - py
 vous; sans qu'on la nom - me, hon - neur i -
 voi! sen - za nom - mar - lo si ren - da o -

dolce
f
p dolce

he, Who thus to claim—her may ven - ture free, may ven - ture
 ci au gen - til - hom - me qu'elle a — choi - si, qu'elle a — choi -
 nor a chi - fù de - - gno di tan - to a - mor di tan - to a -

free! _____ You may be - lieve me, that gal - lant knight
 si! _____ Vous pou - vez croi - re que nul - sei - gneur
 mor! _____ A me cre - de - te mai ni un si - gnor

cresc. e stacc. *dim. e legato*

p *cresc.*

cresc. e stacc. *dim. e legato*

Ne'er was so fa-vor'd by la - dy bright, ne'er was so fa - vor'd by gra - cious la - dy
 n'eut tant de gloi - re ni de - bon - heur, n'eut tant de gloi - re, tant de gloi - re, de bon -
 a tan - ta glo - ria fù e - let - to an - cor, a — tan - ta glo - ria, a tan - ta glo - ria e let - to an -

p *cresc.* *p*

bright. No, no, no, no, no, no, no, no, no, no, — no, — ah,
 heur, non, non, non, non, non, non, non, non, non, non, — non, — ja -
 cor, nò, nò, nò, nò, nò, nò, nò, nò, nò, nò, — nò, — giam -

p

no! No, no, no, no, no, no, no, no, no, no, no, ah,
 mais! non, non, non, non, non, non, non, non, non, non, non, ja -
 mai! nò, nò, nò, nò, nò, nò, nò, nò, nò, nò, nò, giam -

p

no! *rall. poco a poco* *lunga*
 mais!
 mai!

a tempo
 Nought de - ceit - ful would she send you,
 Ne crai - gnez men - songe ou piè - ge,
 non te - me - te in - gnan - no ô fro - de,

p

Truth - ful all my words will prove.
 che - va - liers, dans mes dis - cours!
 ca - va - lier nel mio par - lar;

cresc.

f

Now, a - dieu; may Heav'n de - fend you, may Heav'n de-fend you
 or sa - lut! que Dieu pro - tè - ge, que Dieu pro - tè - ge
 or ad - dio, vi reg - ga il cie - lo, vi reg - ga il cie - lo,

f *p*

pp *cresc.*

Both in war and in love, and in love! Now a-dieu, no-ble lords; Heav'n de-
 vos combats, vos a-mours, vos a-mours! or sa-lut, che-va-liers, Dieu pro-
 nel pu-gnar, nell' a-mar, nell' a-mar, or ad-dio, ca-va-lier, Dio pro-

cresc.

fend you in your
 tè - ge vos com-
 teg - ga vo - stri a-

f

love!
 bats!
 mor.

p

THERE'S A VOICE THAT I ENSHRINE

(UNA VOCE POCO FÀ)

From "Il Barbiere di Siviglia" (1816)

Translated by Natalia Macfarren

Edited by H. E. Krehbiel

GIOACHINO ROSSINI

(1792-1868)

Andante

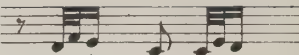
PIANO

The first system of the piano accompaniment is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand with trills and a bass line in the left hand. Dynamics include *f* (forte) and *p dolce* (piano dolce).

The second system continues the piano accompaniment with a more active right-hand melody and a steady bass line of chords.

The third system continues the piano accompaniment with a more active right-hand melody and a steady bass line of chords.

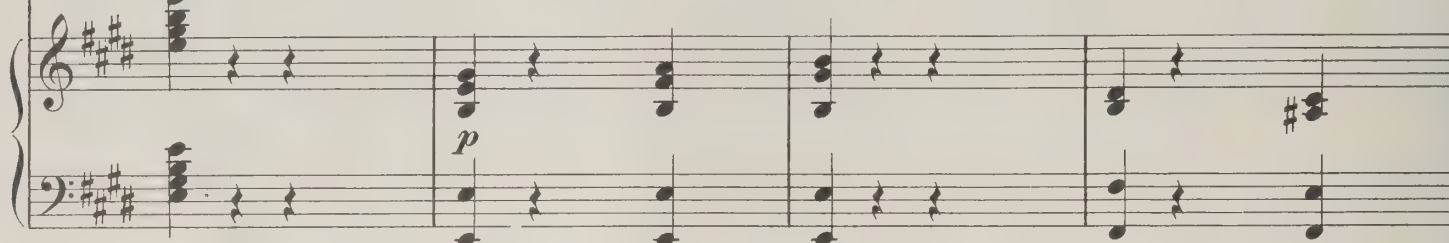
The fourth system concludes the piano accompaniment with a final flourish in the right hand and a sustained bass line. Dynamics include *f* (forte) and *p* (piano).

*)
Var. 
and none must
mi ri - suo -


p

There's a voice that I en-shrine In my heart, and none must
U - na vo - ce po - co fà, qui nel cor mi ri - suo -

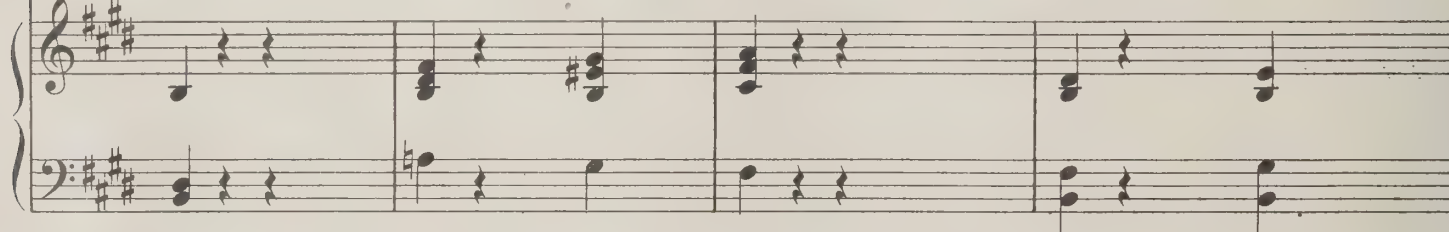
p




know,
rò,

Var. 
'Tis for thee this heart doth
e Lin - do - ro fu che il pia -

know, Ah, Lin - dor that voice is thine, 'Tis for thee this heart doth
nò, il mio cor fe - ri - to è già, e Lin - dor fu che il pia -




Text 

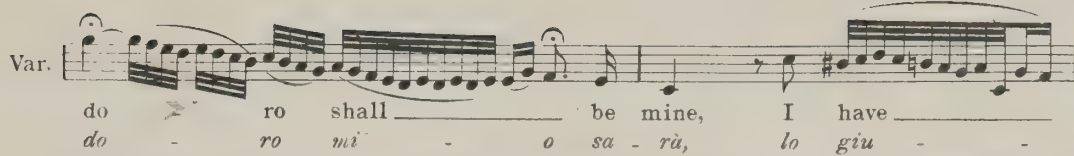
glow, Yes, Lin - do - ro shall be mine, I have sworn it, for weal or
gò, sì, Lin - do - ro mio sa - rà, lo giu - ra - i la vin - ce -

f

p

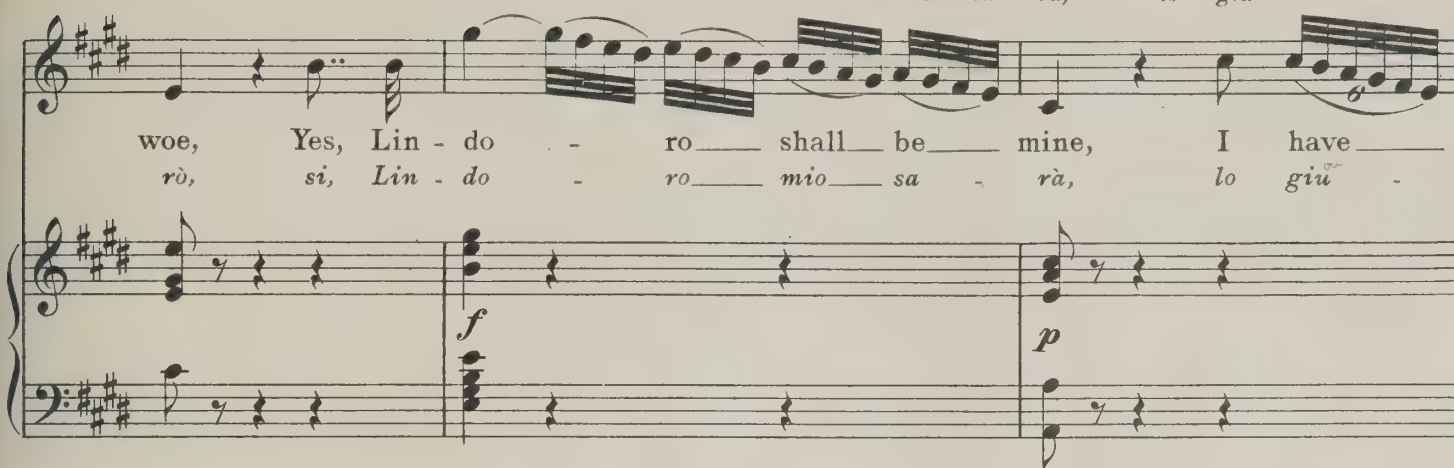
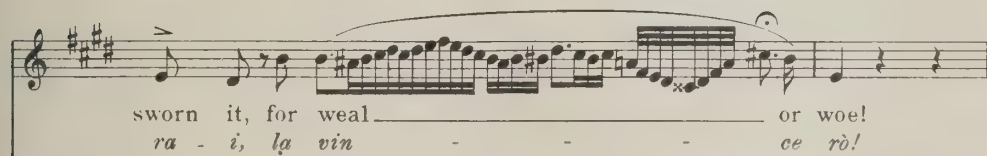


*) As sung by Jenny Lind: used by permission of John Murray, publisher of the Memoir of Jenny Lind by H. Scott Holland and W. S. Rockstro.

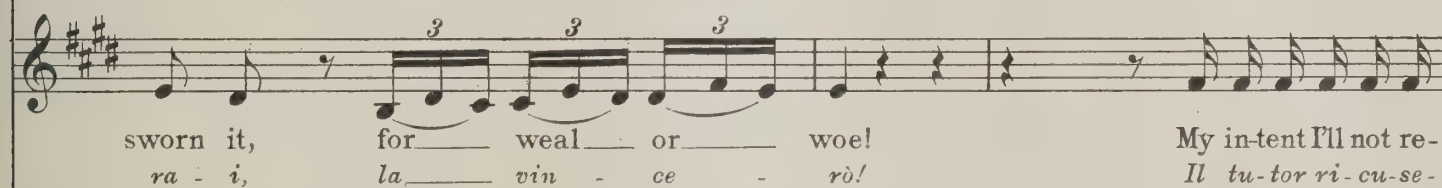


woe, Yes, Lin - do ro shall be mine, I have
rò, sì, Lin - do ro mio sa - rà, lo giu

f *p*

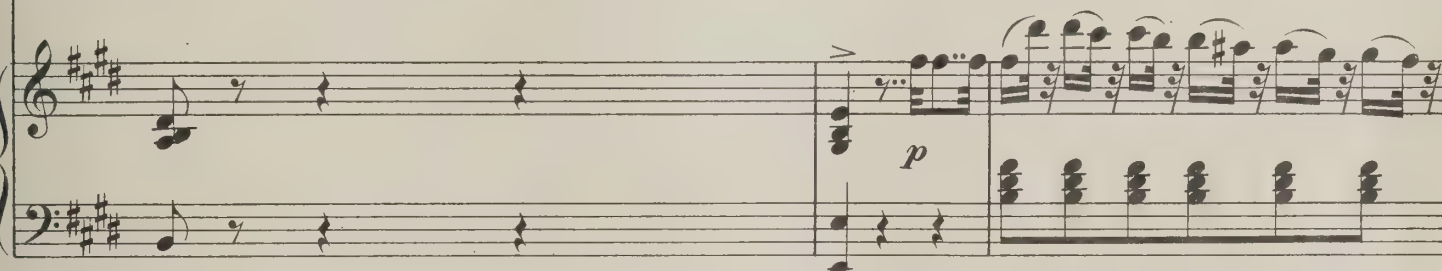



sworn it, for weal or woe! My in-tent I'll not re-
ra - i, la vin ce rò! Il tu-tor ri-cu-se-



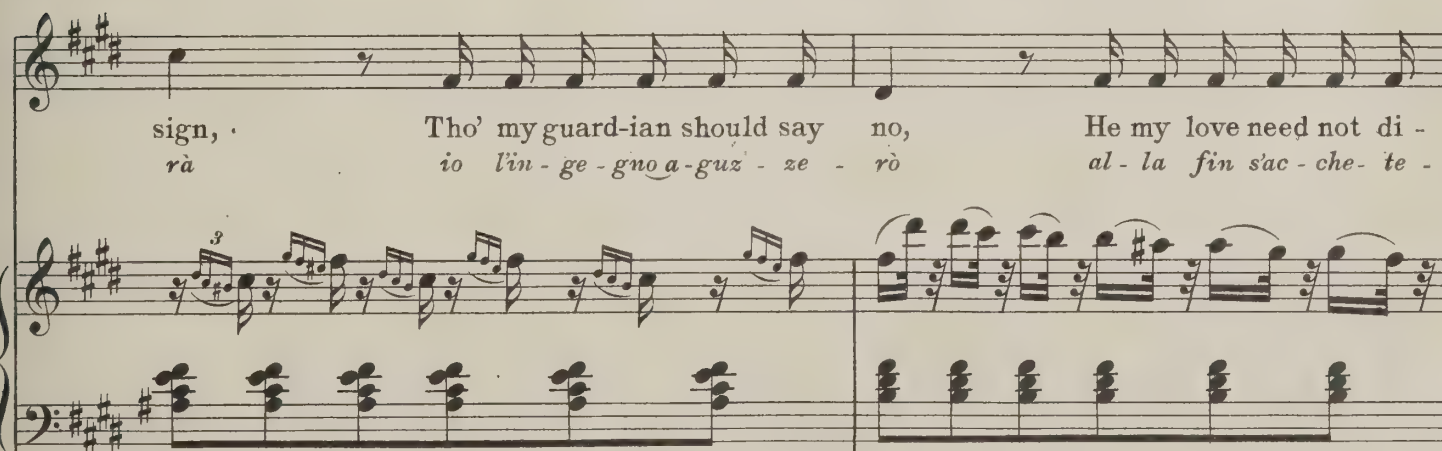
sign, Tho' my guard-ian should say no, He my love need not di -
rà io l'in - ge - gno a - guz - ze - rò al - la fin sac - che - te -

p



sign, Tho' my guard-ian should say no, He my love need not di -
rà io l'in - ge - gno a - guz - ze - rò al - la fin sac - che - te -

p



vine, Till my hand I may be - stow, Yes, Lin -
rà, e con - ten - ta io re - ste - rò, sì, Lin -

do - ro shall be mine, I have sworn it, for weal or
do - ro mio sa - rà, lo giu - ra - i, la vin - ce -

p

Var.
Yes, Lin - do - ro shall be mine, I have
sì, Lin - do ro mi - o sa - rà, la giù -

woe, Yes, Lin - do - ro shall be mine, I have
rò, sì, Lin - do ro mio sa - rà, la giu -

f *p*

Cadenza
sworn it, for weal or woe.
ra - i, la vin ce - rò.

sworn it, for weal or woe.
ra - i, la vin - ce - rò.

Allegro moderato

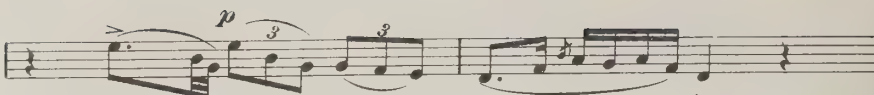
p dolce

f *tr*

p

I am all
Io so no

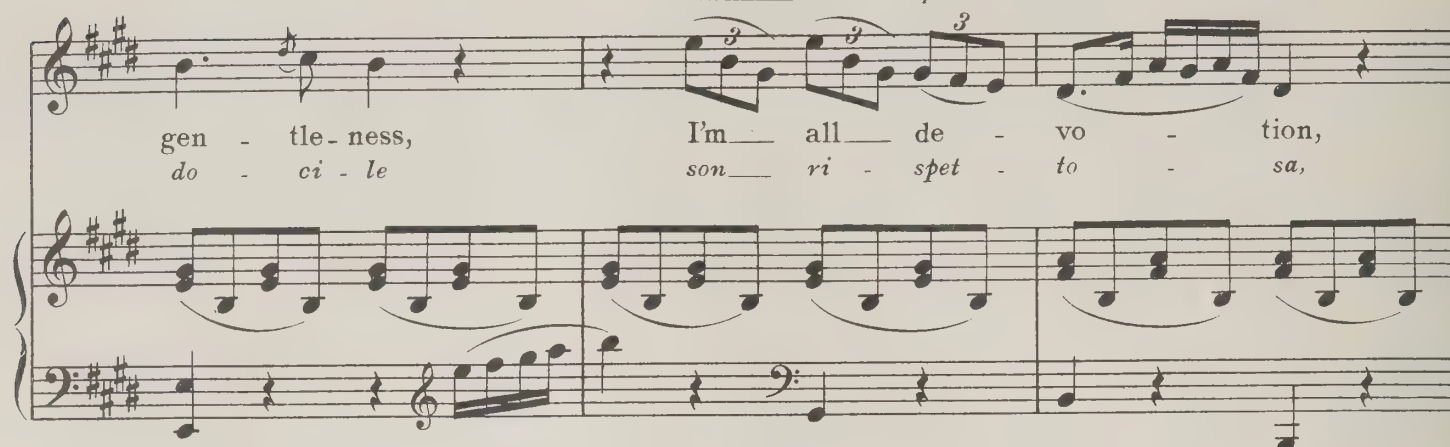
pp

Var. 

I'm all de - vo - tion,
son ri - spet - to - sa,

gen - tle - ness,
do - ci - le

I'm all de - vo - tion,
son ri - spet - to - sa,

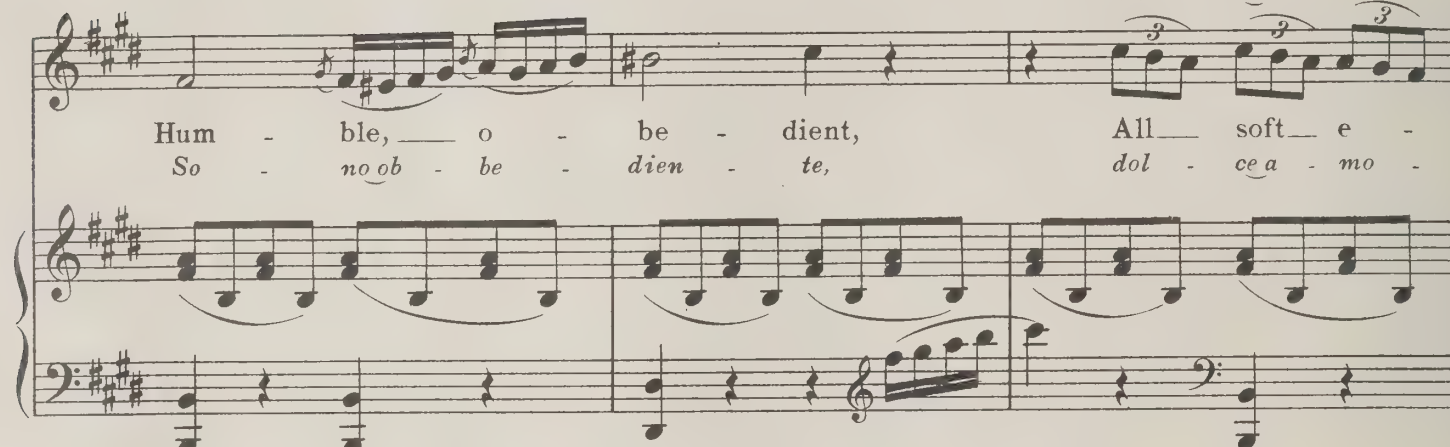


Var. 

All soft e -
dol - ce a - mo -

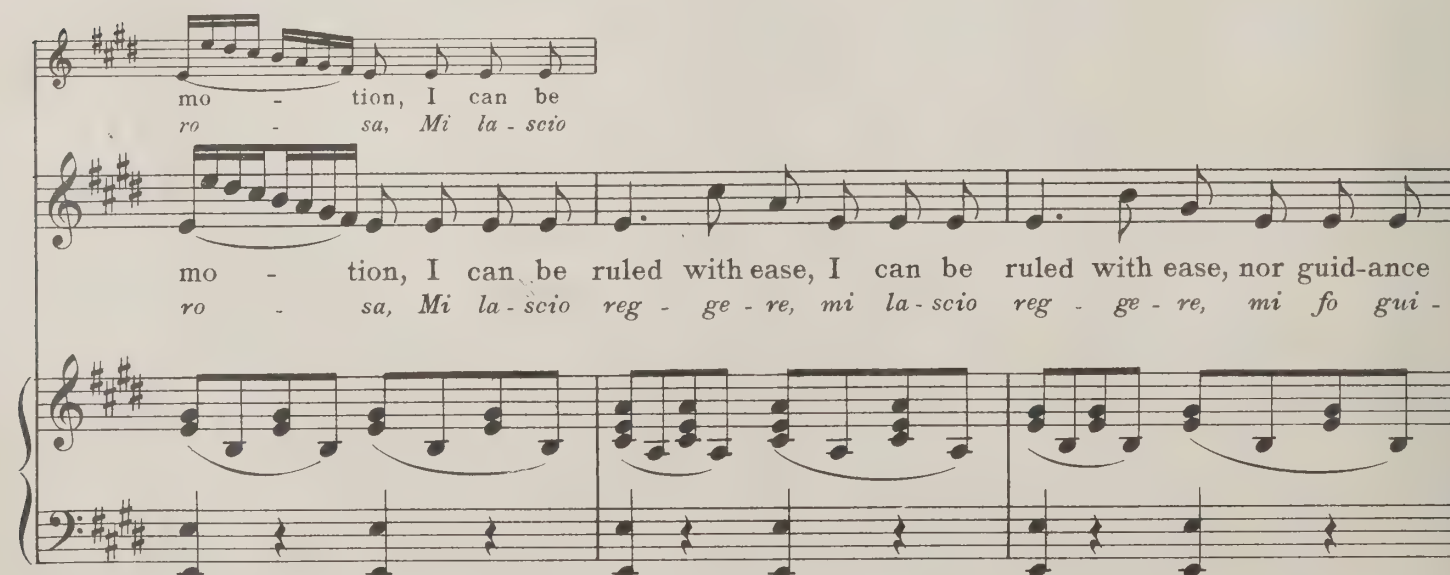
Hum - ble, o - be - dient,
So - no ob - be - dien - te,

All soft e -
dol - ce a - mo -



mo - tion, I can be
ro - sa, Mi la - scio

mo - tion, I can be ruled with ease, I can be ruled with ease, nor guid-ance
ro - sa, Mi la - scio reg - ge - re, mi la - scio reg - ge - re, mi fo gui -



spurn, nor guid - ance spurn, But if you
dar, mi fo gui - dar. Ma se mi

spurn, nor guid - ance spurn, But if you cross my will, Or what I
dar, mi fo gui - dar. Ma se mi toc - ca - no do - v'è il mio

Var.

vi - per I will turn, A thou-sand
vi - pe - ra sa - rò, E cen - to

do take ill, Like an - y vi - per I will turn, A thousand
de - bo - le, Sa - rò u-na vi - pe - ra sa - rò, E cen - to

tricks I'll play But I will have my way, This all must learn, this all must
trap - po - le pri - ma di ce - de - re fa - rò gio - car, fa - rò gio -

tricks I'll play, But I will have my way, This all must learn, this all must
trap - po - le pri - ma di ce - de - re fa - rò gio - car, fa - rò gio -

learn, A thou-sand
car, e cen - to

learn, A thou-sand tricks I'll play, But I will have my way, This all must
car, e cen - to trap - po - le, pri - ma di ce - de - re fa - rò gio -

f

Text

Var. But I will
pri - ma di

learn, this all must learn, A thou-sand tricks I'll play, But I will
car, fa - rò gio - car, e cen - to trap - po - le, pri - ma di

have my way,
ce, - de - re,

have my way, A thou-sand tricks I'll play, But I will have my
ce - de - re, e cen - to trap - po - le fa - rò, fa - rò gio -

way.
car.

I am all gen - tle-ness,
Io so - no do - ci - le,

cresc. *f*

Var.

nor guid-ance
mi fo gui -

all soft e - mo-tion. I can be ruled with ease, nor guid-ance
sono ob - be - dien-te, mi la - scio reg - ge - re, mi fo gui -

cresc. *ff*

spurn. *rall.* But if you cross my will, Or what I
da - re. Ma se mi toc - ca - no, do - v'è il mio

spurn. *a tempo* But if you cross my will, Or what I
dar. Ma se mi toc - ca - no, do - v'è il mio

p

do — take — ill, Like an - y vi - per I — will turn, — A thou - sand
 de - bo - le sa - rò u - na vi - pe - ra — sa - rò, — e cen - to

do — take ill, Like an - y vi - per I will turn, A thou - sand
 de - bo - le sa - rò u - na vi - pe - ra sa - rò, e cen - to

tricks I'll — play, But I will have — my — way, This all must learn. —
 trap - po - le, pri - ma di ce - de - re, fa - rò gio - ca - - -

tricks I'll play, But I will have my way, This all must learn, this all must
 trap - po - le, pri - ma di ce - de - re, fa - rò gio - car, fa - rò gio -

con abbandono

— re, A thou - sand tricks I'll play, But I will have my way, This all must
 e cen - to trap - po - le, pri - ma di ce - de - re, fa - rò gio -

learn. A thou - sand tricks I'll play, But I will have my way, This all must
 car, e cen - to trap - po - le, pri - ma di ce - de - re, fa - rò gio -

learn, this all must learn, A thou-sand tricks I'll play But I will
car, fa - rò gio - car, e cen - to trap - po - le pri - ma di

learn, this all must learn, A thousand tricks I'll play, But I will
car, fa - rò gio - car, e cen - to trap - po - le, pri - ma di

have my way, A thou-sand tricks I'll play, But I will have my
ce - de - re, e cen - to trap - po - le fa - rò gio -

have my way, A thousand tricks I'll play, But I will have my
ce - de - re, e cen - to trap - po - le fa - rò, fa - rò gio -

way,
car,

way, A thou-sand tricks I'll play to have my way, thou-sands of
car, e cen - to trap - po - le fa - rò gio - car, e cen - to

f

tricks I'll play to have my way, to have my way, to have my
trap-po-le fa-rò gio-car, fa-rò gio-car, fa-rò gio-

way, to— have my way.
car, fa-rò gio-car.

way;— to— have my way.
car, fa-rò gio-car.

con la voce ***ff***

ff

O MY FERNANDO

(O MIO FERNANDO)

From "La Favorita" (1840)

89

Translated by Nathan Haskell Dole

Edited by H. E. Krehbiel

GAETANO DONIZETTI

(1797-1848)

Allegro agitato

PIANO

The piano introduction is in 2/4 time, marked 'Allegro agitato'. It begins with a treble clef staff containing a whole rest followed by a series of eighth and sixteenth notes. The bass clef staff contains a whole rest followed by a series of eighth and sixteenth notes. The piece is marked with a piano (*p*) dynamic.

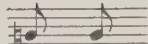
Text

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a series of eighth and sixteenth notes. The lyrics are: "What joy - ful tid - ings, / Fia dun - que ve - ro,". The piano part is marked with a piano (*pp*) dynamic.

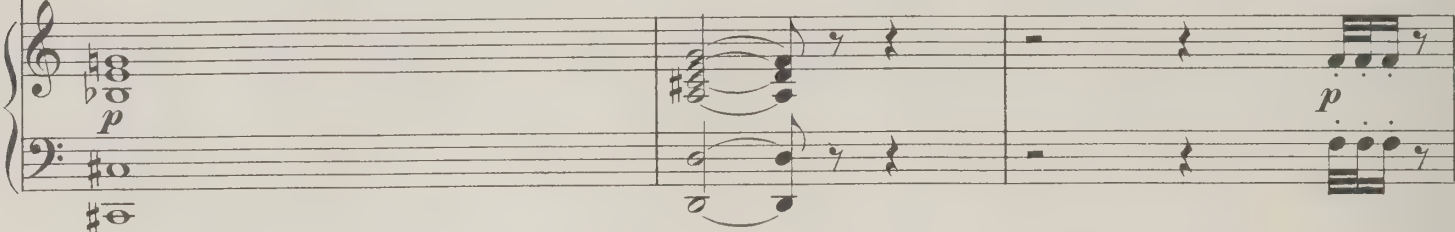
Text

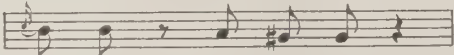
The second line of the song continues the vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a series of eighth and sixteenth notes. The lyrics are: "and true! / O Ciell! Heav - ens! des - so, Fer - nan - do his Le - o - no - ra / Fer - nan - do lo spo - so di Leo -". The piano part is marked with a piano (*pp*) dynamic.

The third line of the song continues the vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a series of eighth and sixteenth notes. The lyrics are: "mar - ries! / no - ral! ah! ah! All things af - tut - to mel". The piano part is marked with a piano (*p*) dynamic.

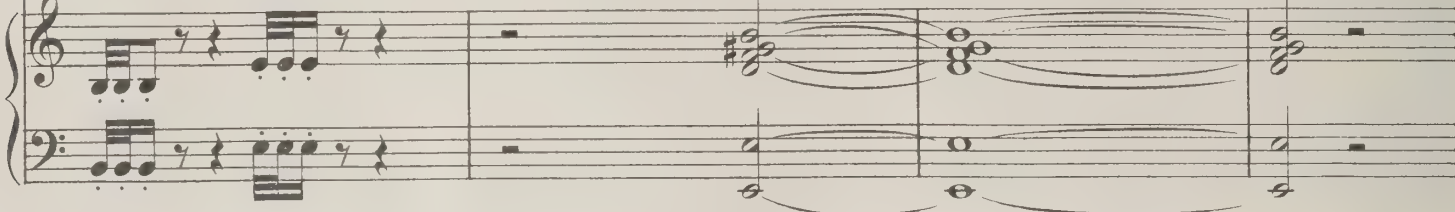
Text  *Lento*

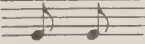
firm it, yet doubt my soul still har - ries, This joy is o - ver-whelm-ing!
 di - ce e dub - bia l'alma è an - co - ra all' i - nat - te - sa gio - ja!

 *p*

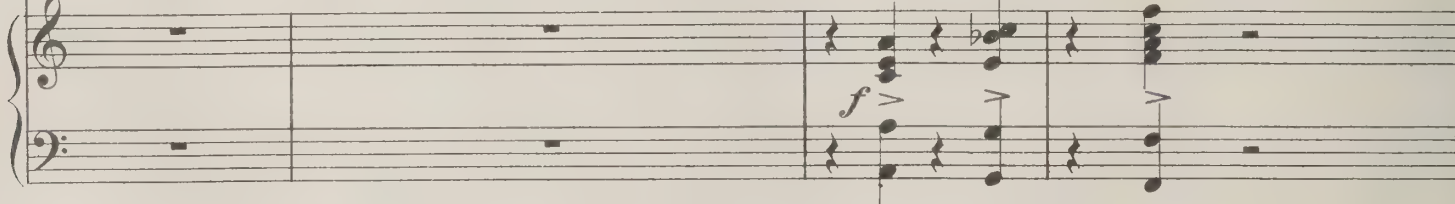
Text  *Lento*

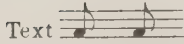
Great Heav-en! to wed him, Ah! how my past doth shame me!
 O Cie - lo! spo - sar - lo, oh, mia ver - go - gna e - stre - ma!



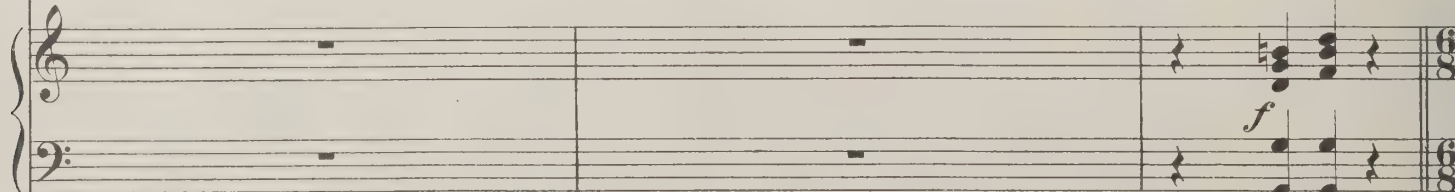
Text  *Allegro* *Lento*

Can I for dow-ry bring him my deep dis - grace? No, nev-er! e'en tho' his lips should
 in do - te al pro - de re - car il di - so - nor, no, ma - il! do - ves - se e - se -

 *f*

Text  *Allegro* *Lento*

curse me, I'll flee, soon he'll dis - cov-er her worth to whom he was so rare a lov-er!
 crar - mi, fug - gir, sa - prà in brev' o - ra chi sia la don - na che co - tan - to a - do - ra!

 *f*

Cantabile

Largo

O my Fer - nan - do, Earth's most pre - cious pos - ses - sion, If I might
O mio Fer - nan - do, del - la ter - ra il tro - no a pos - se -

hold thee I'd glad - ly yield my soul! But since my love is ho - ly,
der - ti a - vria do - na : to il cor, ma pu - ro l'a - mor mi - o,

Pure a-bove con-fes - sion, Doom'd must it be whol - ly To hor-ror's fierce con-
 co - me il per - do - no, dan - na - to, ahi las - sa! è a di - spe - ra - to or-

troll! Let it be told thee:
 ror; il ver fia no - to,

Then shall thy scorn vent its pas - sion A-lone up -
 e in tuo di - spre - gio e - stre - mo, la pe - na a -

on me as a pun - ish - ment, ah!
 vrom - mi, che mag - gior si dè, ah!

a tempo

If thy dis-dain so just should re-lent, be-come com-pas-sion, Great God in
seil giu-sto tuo di-sde-gno al-lor, al-lor fia sce-mo, piom-bi, gran

p

rall. *a tempo*

heav'n! then let thy light-ning on me be swift-ly sent! Ah, should thy scorn be-come com-
Di-o, piom-bi, gran Di-o, la fol-gor tua su me! ah, se fia sce-mo il tuo di-

cresc.

calando *cresc.*

pas-sion, let thy light-ning down on me be sent! Ah, should thy scorn be-come com-
sde-gno, piom-bi, Dio, la fol-gor tua su me, ah, se fia sce-mo il tuo di-

cresc.

calando *Recit f.*

pas-sion, let thy light-ning, O God in heav'n, be sent! Come! O
sde-gno, piom-bi, Di-o, la fol-gor tua su me! Sù, cru-

p

Text

risoluto

cru-el! De-lay no long-er; I am fat-ed! What doom is mine! By the
 de-li, e chi var-re-sta? scrit-to è in cie-lo il mio do-lor, scrit-to è in

colla parte f

Moderato mosso

stars my fate is seal'd, Now a rite shall be cel-e-
 ciel il mio do-lor, sù, ve-ni-te, ell'è u-na

fp p

brat-ed, Fun-ral flow'rs the al-tar twine, Death and
 fe-sta, spar-sa l'a-ra sia di fior, già la

I shall soon be mat-ed! I the bride that men dis-
 tom-ba a me s'ap-pre-sta, e co-per-tain ne-gro

dain, On my head a black veil wear - ing, Who, re-
 vel, sia la tri - sta fi - dan - za - ta, che re-

ff

ject - ed, sad, de - spair - ing, Par - don seek of Heav'n in
 jet - ta, di - spe - ra - ta, non a - vrà per - do - noin

p

vain! Ex - e - crat - ed, sad, de - spair - ing, Par - don seek of Heav'n in
 ciel, ma - le - det - ta, di - spe - ra - ta non a - vrà per - do - noin

p *cresc.*

vain, of Heav'n in vain, Ex - e - crat - ed, sad, de - spair -
 ciel, no, non a - vrà, ma - le - det - ta, di - spe - ra -

string.

ing, Par - don seek of Heav'n in vain, Par - don seek of Heav'n in
 ta, non a - vrà per - do - no in ciel, non a - vrà per - do - no in

string. *cresc.*

Var. vain, ah! vain, ah, seek in
 ciel, ah, no, per - do - no in

Allegro

vain, ah! par-don - seek of Heav'n in vain!
 ciel, ah! non a - vrà per-do - no in ciel!

f *pcol voce* *f*

f

Ah! ye cru - el, de -
 Ah! cru - de - - li, e

f

lay no long - er! By the stars my
 chi v'ar - re - sta? scrit - to in cie - - lo è il

f

fate is seal'd! By the stars my
mio do - lor, scrit - to in cie - lo è il

fate is seal'd!
mio do - lor!

Ah, cru - el! ap - pear now!
cru - de - li, ve - ni - te,

Tempo I

By the stars my doom is seal'd! Now a rite will be cel - e -
scrit-to in ciel il mio do - lor, sù, ve - ni - te, ell'e u - na

brat - ed, Fun'ral flow'rs the al-tar twine, Death and I shall soon be
 fe - sta spar-sa là - - ra sia di fior, già la tom - - ba a me s'ap-

mat - ed! I, a bride whom men dis-dain, On my head a black veil
 pre - sta, e co - per - tain ne-gro vel sia la tri - sta fi - dan-

wear - ing, Who, re-ject - ed, sad, de-spairing, Par - don seek of Heav'n in
 za - ta, che re-jet - - ta, di-spe - ra-ta non a - vrà per-do - no in

vain, Ex - e - crat - ed, sad, de-spair - ing, Par - don seek of Heav'n in
 ciel, ma - le - det - - ta, di - spe - ra - - ta, non a - vrà per - do - no in

vain, of Heav'n in vain, Ex - e - crat - ed, sad, de - spair -
 ciel, no, non a - vrà, ma - le - det - ta, di - spe - ra -

string.

ing, Par - don seek of Heav'n in vain, par - don seek of Heav'n in
 ta, non a - vrà per - do - no in ciel, non a - vrà per - do - no in

f *Cadenza più mosso*

vain, Ah! par - don seek of Heav'n in vain! I re -
 ciel, ah non a - vrà per - do - no in ciel, ah, la

ject - ed, sad, de - spair - ing, Par - don seek, par - don
 tri - sta fi - dan - za - ta, non a - vrà, non a -

seek of Heav'n in vain, in vain, in vain, of Heav'n in
vrà per - do - no in ciel, ah! non a - vrà, per - do - - no in

vain, in vain, in vain, of Heav'n in vain!
ciel, ah! non, a - vrà, per - do - - no in ciel,

Var. seek of Heav'n in
vrà per - - do - - no in

Ex - e - crat-ed, sad, de - spair - ing, par-don seek of Heav'n in
ma - le - det - ta, di - spe - ra - ta, non a - vrà per - do - no - in

vain!
ciel!

vain!
ciel!

IF SER ROMEO THY SON'S LIFE ENDED (SE ROMEO T'UCCISE UN FIGLIO)

101

Translated by Nathan Haskell Dole

Edited by H. E. Krehbiel

From "I Capuleti ed i Montecchi" (1830)

VINCENZO BELLINI

(1801-1835)

Larghetto cantabile

VOICE

PIANO

p dolce

rf

p

Now
A -

hark - en:-
scol - ta-

If Ser Ro - meo thy son's life
Se Ro - me - o tuc - ci - se un

p

pp

end - ed Death in com-bat fell on him fair - ly, Blame the
fi - glio, in bat - ta - glia a lui diè mor - te, in - col -

col voce

Fates which err so rare - ly. He was man - ful, his race was
par - ne dei la sor - te, ei ne pian - se e pian - ge an -

a piacere

lento

a tempo Text

run! Blame the Fates — which err so rare - ly: — He was
cor, in - col - par — ne dei la sor - te, ei ne

pp stacc.

man - ful: So mourn him no long - er! Be for - giv - ing, And thou shalt
pian - se e pian - ge an - co - ra; deh! ti pla - ca e un al - tro

wel - come In Ser Ro - meo an - oth - er faith - ful son, thou
fi - glio tro - ve - ra - i nel mi - o — Si - gnor, al -

pp

smorz.

shalt wel - come in — Ser Ro - meo an - oth - er son, Thou
tro fi - glio tro - ve - ra - i nel mio Si - gnor, al -

cresc. f pp sf

shalt wel - come in — Ser Ro-meo an-oth-er son wel - come an-oth-er faith-ful
tro fi - glio tro - ve - ra - i, nel mi - o, nel mi - o, nel mi - o Si -

p

Allegro marziale sostenuto

son!
gnor.

pp *f*

When his
La tre -

f *sf* *pp*

fate - ful a - veng - ing — fal - chion Flash-es forth, Ro - me - o is
men - da, ul - tri - ce — spa - da a bran - dir Ro - me - o s'ap -

f *pp*

read - y For the fight with cour - age - stead - y: Then a
pre - sta e qual fol - go - re fu - ne - sta mil - le

thou - sand dead shall lie; Such a slaugh-ter in sight of
mor - ti ap - por - te - rà; *ma* vac - cu - si al Ciel i -

heav - en For a bar - ren quar - rel - giv - en Rests on you who might well have
ra - to tan - to san - gue in - van ver - sa - to e su voi ri - ca - da il

saved it For our land and ser - vice high for our land, our land and
san - gue *che* al - la *pa* - tria co - ste - rà, *che* al - la *pa* - tria al - la

più vivo

ser - vice, ser - vice high! Such a
pa - tria co - ste - rà! ma v'ac -

slaugh-ter, such a slaugh-ter in sight of
cu - si tan - to san - gue in-van ver -

1
heav - en!
sa - tol

Ston-y heart - ed pre - pare to diel
O - sti - na - ti! e tal sa - rà.

2
Text

stringendo sempre

heav - en! such a slaugh - ter, in
sa - to! ma su vo - i ri -

sight of heav - en, ye might have spared
ca - da il san - gue che al - la pa -

for our land and ser vice
tria al - la pa tria co ste -

high; Such a slaugh - ter in
rà, ma su vo - i ri -

p stacc.

sight of heav - en ye might have spared
ca - da il , san - gue che al - la pa -

for our land and ser - vice high, ye
tria al - la pa - tria co - ste - rà, si,

might have spared, ye might have spared yea for our
co - ste - rà, si, co - ste - rà, si, co - ste -

land and ser - vice high and ser - vice high!
rà, si, co - ste - rà, si, co - ste - rà!

DOST THOU KNOW THAT FAIR LAND?

(CONNAIS-TU LE PAYS?)

From "Mignon" (1866)

Translated by Arthur Westbrook

Edited by H. E. Krehbiel

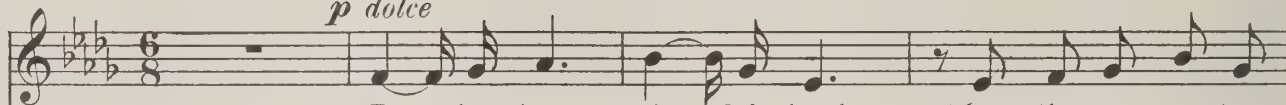
AMBROISE THOMAS

(1811-1896)

Andantino

p dolce

VOICE



Dost thou know that fair land, where the or-ange-trees
Con - nais - tu le — pa - ys, où fleu-rit l'o - ran -

PIANO



p

grow?— Where the red ro-ses bloom, — and the fruits are of gold, —
ger?— Le — pa - ys des fruits d'or — et des ro - ses ver - meilles, —

Where — the birds light - ly fly, — and the winds gen-tly blow, —
Où — la brise est — plus douce — et l'oi - seau plus lé - ger, —

pp

sempre dolce

Where their honey-fill'd depths the flow'rs al-ways un - fold, Where in ra-diance of
 Où dans toute sai - son — bu - ti - nent les a - beilles, Où rayonne et sou-

poco cresc.

light, gift from our God on high, Smiles an e - ter-nal spring 'neath the blue of the
 rit, comme un bien-fait de Dieu, Un é - ter-nel prin - temps sous un ciel tou-jours

sky! A - las! Can I go with thee
 bleu! He' - las! Que ne puis - je te

p *presto un poco* *dim.* *pp*

nev - er To yon-der hap-py land, whence by fate I was torn? 'Tis there! 'tis
 sui vre, Vers ce ri - vage heu - reux, d'où le sort m'e - xi - la! C'est là! — c'est

p

f there I long to dwell ev - er, To love, to live and to die! — 'Tis
là que je vou - drais vi - vre, Ai - mer, ai - mer et mou - rir! — C'est

mf

p there I long to dwell ev - er, 'Tis there! ah, — 'tis there!
là que je vou-drais vi - vre, C'est là! oui, — c'est là!

mf *p*

Allegretto

Allegretto

rit.

dim. p

p *sf* *dim. p*

Andantino

p
 Dost thou know that fair home, where they wait my re - turn? — The hall ceild c'er with
 Con - nais - tu la mai - son où l'on m'at-tend là - bas? — La salle aux lam - bris

p

gold, — where are stat-ues im - pos - ing, Me-thinks their mar - ble forms
 d'or, — où des hom-mes de mar - bre M'ap-pel - lent dans la nuit

*pp**pp*

— thro the night I dis - cern, — And the court where we danced — or 'neath great trees re -
 — en me ten-dant les bras, — Et la cour où l'on danse — à l'om - bre d'un grand

posing?
 ar. bre?

And the clear limpid lake, where, light as birds of air, Float many dainty
 Et le lac transparent où glis-sent sur les eaux Mil - le bateaux lé -

craft with sails all white and fair! _____ A-las! _____ can I go with thee
gers pa-reils à des oi-seaux! _____ He-las! _____ que ne puis-je te

nev - er To that far dis-tant land, whence by fate I was torn! 'Tis there! 'tis
sui - vre Vers ce pa-ys loin-tain, d'où le sort me-xi-la! C'est là!—c'est

there I long to dwell ev - er, To love, to live and to die!—'Tis there I long to dwell
là, que je vou-drais vi - vre, Ai-mer, ai-mer et mou-rir!—C'est là, que je vou-drais

ev - er, 'Tis there! ah,—'tis there!
vi - vre, c'est là! oui—c'est là!

dim. *p* *dim.* *pp* *f* *mf* *p* *f* *dim.* *p* *pp*

AVENGING GOD!

113

(GERECHTER GOTT!)

From "Rienzi" (1842)

Translated by Charles Fonteyn Manney

Edited by H. E. Krehbiel

RICHARD WAGNER

(1813 - 1883)

Molto agitato (♩ = 104)

PIANO

mf *cresc.* *ff*

The piano introduction is in 2/4 time, marked 'Molto agitato' with a tempo of 104 beats per minute. It features a treble and bass staff. The treble staff begins with a series of chords and moving lines, marked 'mf' and 'cresc.'. The bass staff provides a rhythmic foundation with eighth and sixteenth notes. The piece builds in intensity, reaching a 'ff' (fortissimo) dynamic by the end of the first system.

Recit.

A - ven - ging God! so
Ge - rech - ter Gott! So

f *mf* *f*

This system contains the first vocal line, marked 'Recit.' (recitative). The vocal melody is on a single staff, with lyrics in English and German. The piano accompaniment is on two staves. The dynamics are marked 'f' (forte), 'mf' (mezzo-forte), and 'f' again. The music is in a recitative style, with a more flexible, speech-like rhythm.

soon the blow has fall'n!
ist's ent-schie - den schon!

mf *f a tempo cresc.* *ff*

This system contains the second vocal line. The vocal melody continues with the lyrics. The piano accompaniment features a 'crescendo' marked 'a tempo', indicating a return to the original tempo. Dynamics include 'mf', 'f a tempo cresc.', and 'ff'. The music builds towards the end of the system.

To arms — the peo-ple
Nach Waf - fenschreit das

ff *mf*

This system contains the third vocal line. The vocal melody is on a single staff, with lyrics in English and German. The piano accompaniment is on two staves. The dynamics are marked 'ff' (fortissimo) and 'mf' (mezzo-forte). The music is in a more rhythmic, march-like style compared to the recitative.

fly, for car-nage ripe! O grave, in pit-y—
 Volk kein Traum ist's mehr! O Er - - - de, nimm mich

f *mf* *molto cresc.* *ff* *p*

o - - - pen to my grief!
 Jam - - - mer-vol - len auf! *espress.*

fp *f* *f*

Is there a fate which can with
 Wo giebt's ein Schick - - - sal, das dem

p *più p*

broad
 mine — com - pare?
 mei - - - nen gleicht?

f

Help - less am I be - fore a pow'r so
 Wer liess mich dir ver - fal - len, fin - - - stre

p *più p* *pp*

dread. Ri-en - - zi, un - re-lent - ing! dir - est woe
 Macht? Ri-en - - zi, Un - heil - vol - ler! welch ein Loos

f *ff* *ff*

On my un-hap-py head — thoudost in - vite!
 be - schwurst du auf dies un - glück-sel'- ge Haut!

ad lib *a tempo* *col voce* *f* *p a tempo*

Whith - er guide now my fal - - t'ring foot - steps? And where un-
 Wo - hin wend' ich die ir - - ren Schrit - te? Wo - hin das

mf *cresc.* *f* *dim.* *p*

sheath my trust - - - y sword?
Schwert, des Rit - - - ters Zier?

cresc. *f*

pad lib
Can I op - pose I-rene's own broth-er? Or 'gainst my fath-er turn my
Wend' ich's auf dich, I - re - nen's Bru - der? Zieh' ich's auf mei-nes Va - ters

colla voce *f* *p*

Andante (♩=69)
blade?
Haupt?

p *espress.* *p*

p *dim.* *p*

p

In glow-ing youth my life — is blight-ed, And fled, yes, — fled, are
 In sei - ner Blü - the bleicht — mein Le - ben, da - hin, da - hin ist

dreams of knight-hood now; For deeds of val - or smil - ing for-tune Will
 all' mein Rit - ter-thum; der Tha - - ten Hoff - nung ist — ver - lo - ren, mein

Un poco più moto

ne'er with glo - ry, with glo - ry crown my brow. En - shroud - ed in the
 Haupt krönt nim-mer, krönt nim-mer Glück und Ruhm. Mit trü - bem Flor um -

pp dolce

gloom of night How faint my youth - ful star ap-pears; And
 hül - let - sich mein Stern in er - sten Ju - - gend-glanz, durch

love with dim - ly glow - ing light My trou - bled heart no long - er
 dü - stre Glu - then drin - get selbst der schön - sten Lie - be Strahl in's

pp *p* *pp*

Meno mosso

cheers. En-shroud-ed in gloom of night — How faint - ly my youth-ful star ap -
 Herz. Mit trü - bem Flor - um - hüllt — mein Stern sich im er - sten Ju - gend -

p *p*

pears; And love with dim - ly glow - ing light — My trou - bled —
 glanz; durch dü - stre Glu - then drin - get selbst — der schön - sten —

pp *dolce* *p*

heart, — my trou - bled heart — no long - er cheers, my trou - bled
 Lie - be, der schön - sten Lie - be — Strahl — in's Herz, der schön - sten

pp

heart — no long — er cheers.
Lie — — — be Strahl in's Herz!

pp colla voce *p* *espress.*

In glow-ing youth my life — is blight - ed, And fled, yes, — fled, are
In sei - nen Blü - the bleicht mein Le - ben, da - hin, da - hin ist

p

dreams of knight-hood now; For deeds of val - or smil - ing — for - -
all' mein Rit - ter - thum; der Tha - ten Hoff - nung ist — ver - lo - -

p

- - tune Will ne'er — with — glo - - - - ry crown my
- - ren, mein Haupt krönt — nim - - - - mer Glück und

ad lib *mezza voce*
p *dim. colla voce* *pp*

a tempo *p*

brow, Will ne'er with glo - ry, ah, nev - er crown my
 Ruhm, mein Haupt krönt nim - mer, ach! nim - mer Glück und

p a tempo cresc. *p*

brow, Will ne'er with glo - ry, ah, nev - er crown my
 Ruhm, mein Haupt krönt nim - mer, ach! nim - mer Glück und

cresc. *più cresc.*

brow, Will ne'er with glo - ry crown my brow.
 Ruhm, mein Haupt krönt nim - mer Glück und Ruhm!

ff *p* *p*

f *p* *p* *pp*

FAIN WOULD YOU KNOW IT (SAPER VORRESTE)

121

From "Un Ballo in Maschera" (1859)

Translated by Nathan Haskell Dole

Edited by H. E. Krehbiel

GIUSEPPE VERDI

(1813 - 1901)

Allegro scherzando

PIANO

The piano introduction is in 3/8 time, key of D major. It features a lively melody in the right hand with eighth-note patterns and a supporting bass line in the left hand with chords and eighth notes. The dynamic is marked *ff* (fortissimo).

The first vocal entry is in the treble clef, with lyrics in English and Italian. The piano accompaniment is in the grand staff. The dynamic is marked *p* (piano). The melody is in the treble clef, and the piano accompaniment is in the grand staff.

Fain would you know it, What mask will show it, When
Sa - per vor - re - ste di che si ve - ste, quan -

The second vocal entry continues the melody. The piano accompaniment is in the grand staff. The dynamic is marked *pp* (pianissimo). The melody is in the treble clef, and the piano accompaniment is in the grand staff.

he dis - guis - es, For gay sur - pris - es! Tho' I know
do l'è co - sa ch'ei vuol na - sco - sa, ben io lo

The third vocal entry continues the melody. The piano accompaniment is in the grand staff. The dynamic is marked *poco più animato* (a little more animated). The melody is in the treble clef, and the piano accompaniment is in the grand staff.

well, I shall not tell; tra la la la la la la la,
so, ma nol di - rò; tra la la la la la la la,

tra la la la, la la la, tra la la la, la la la
tra la la la la la la, tra la la la la la la

stent
la la la la la la la. *p tempo primo* Tho' I know well, I shall not
la la la la la la la. Ben io lo so, ma nol di -

col canto *p* *pp*

brillantissimo
tell; tra la la la, tra la la la, tra la la la
rò, tra la la la, tra la la la, tra la la la

f poco più

ff
la la la la la la la la, tra la.
la la la la la la la la, tra la.

ff

My hearts on
Pie - no d'a -

fire With love's de - sire, But fine dis - cre - tion Pre -
mor mi bal - za il cor, ma pur di - scre - to ser -

vents con - fes - sion, Nor rank shall know, Nor beau - ty's glow;
ba il se - gre - to, nol ra - pi - rà gra - do, o bel - tà;

poco più animato

tra la la la la la la, tra la la la la la la, tra la la la
tra la la la la la la, tra la la la la la la, tra la la la

stent *p*

la la la, tra la la la la la, Tho' I know well, I
la la la, tra la la la la la, Ben io lo so, ma

col canto *p* *pp*

brillantissimo

shall not tell; tra la la la, tra la la la, tra la la la, tra
nol di - rò, tra la la la, tra la la la, tra la la la, tra

f

ff

la la la, tra la la la la la la la la la, tra la.
la la la, tra la la la la la la la la la, tra la.

ff

ff

OH, FATAL DOWER

(O DON FATALE)

From "Don Carlo" (1867)

Translated by Nathan Haskell Dole

Edited by H.E. Krehbiel

GIUSEPPE VERDI

(1813-1901)

VOICE

PIANO

Moderato

mf *cresc.* *f*

Allegro giusto (♩ = 84)

compassione

Oh, fa - tal dow - er, Oh, cru - el boon, Which Heav'n to
O don fa - ta - le, o don cru - del, che in suo fu -

p

me - in mad - ness has grant - - ed! What mak - eth men - so vain and
ror - mi fe - ce il cie - - lol Tu che ci fai - Si va - ne al -

haugh-ty! Curs-es be on it! curs-es be on my beau-ty
 te - re, ti ma-le - di - co, ti ma-le - di - co, o mia bel-

più mosso
 rare! Tears, on - ly tears bring con - so - la - tion, All hope is
 tâ! Ver - sar, ver - sar sol pos - so il pian - to, spe-me non

vain, I wake to pain! Dread-ful my crime works but des - o -
 ho, sof - frir do - vrò, Il mio de - lit - to è or - ri - bil

la - tion, My peace of mind comes ne'er a - gain! Curs-es be
 tan - to, che can - cel - lar mai nol po - trò. ti ma-le-

on it! Curs-es be on it! Beau-ty so rare! Ah! curs-es be
 di - co, ti ma-le - di - co, o mia bel - tà! Ah! ti ma-le -

f

on it! O beau - ty rare!
 di - co, o mia bel - tà!

ff

Andante (♩ = 84) *cantabile*

O — queen, I
 O — mia re -

p

love so, My heart's blind mad - ness Has — brought thy
 gi - na, io tim - mo - la - i, Al — fol - le er -

f

pp *3*

crown — In ru - in down. Far, where some
ror — di que - sto cor. So - la in un

f *3*

clois - - ter May suit my sad - ness, Oh, let me
chio - - stro, al mon - do or - ma - - i Po - - trò - ce -

pp

hide from Heav'n's just - frown! Ah me! ah
lar il mio do - - lor! Ohi - mè! ohi -

me! Sweet queen, I love so! Far, where some
mè! o mia re - gi - na, so - la in un

stringendo ³

clois - - ter May suit my sad - ness, Oh, let me
chio - - stro al mon-do o - ma - - i Po - - trò - ce -

col canto ³

cresc. ³ *Legato* ³

hide From Heav - en's frown. Far where some lone
lar il mio do - lo - re; Ah! so - la in un

cresc. ³

clois-ter may suit my sad - - ness, Let me hide from Heav'n's just frown!
chio-stro al mon - do o - mai po - trò ce - lar il mio do - lor!

Allegro agitato (♩ = 152) *f* ³

Great Heav'n! to -
Oh ciell e

f

mor-row DonCar-los, it may be, will
Car-lo a mor-te do-ma-ni, gran

p

die for my crime!
Dio, for-sean-drà!

cresc. *f*

Ah! — one day is left me, And Hope — smiles be-
Ah! — un dì mi res-ta, la spe - - me m'ar -

col canto *f*

lunga *con slancio*
nign - ly. Praised — be the Lord on
ri - de. Sia — be - ne - det - - - - - to il

f

high, — praised be God on high! — His life I'll save! A day — is —
 ciel, — be - ne - det - to il ciel! — lo - sal - ve - rò! un di — mi

left me, a day — is — left me, Ah, praise — to — God, — to — God — on
 res - ta, un di — mi res - ta, ah, si - - a — be - ne - det - to il

high! — His — life I'll save!
 ciell — lo — sal - ve - rò!

O MY LYRE EVER-LIVING

(O MA LYRE IMMORTELLE)

From "Sapho" (1851)

Translated by Charles Fonteyn Manney

Edited by H. E. Krehbiel

CHARLES GOUNOD

(1818-1893)

Andante

VOICE

PIANO

p

Where
Où

am I?
suis-je?

pp a tempo

Ah, yes!
Ah! oui,

now I re-mem-ber.
je me rap-pel-le.

a tempo

All which ere this to life— has bound me is de-stroy'd.
Tout ce qui m'at-ta-chait à la vi-e est bri-sé.

p

Recit.

Nought now is left for me but shades of night e - ter - nal, Where my poor heart may
 Il ne me res - te plus que la nuit é - ter - nel - le, Pour re - po - ser mon

rest, — all out - worn by its woe.
 coeur, — de dou - leur é - pui - sé.

Andante

cresc. *f* *dim.*

p espress.

dim.

dolce espress.

O ————— my lyre ev - er -
O ————— ma lyre im - mor -

liv - - ing, Thro' ma - ny a dark - some
tel - - le, Qui dans les tris - tes

day ————— Your strain, ————— sweet sol - ace
jours, ————— A tous ————— mes maux ————— fi -

giv - - ing, Could all my cares ————— al -
de - - le, Les con - so - lais ————— tou -

lay. _____
 jours, _____

Vain now thy gen-tle
 En vain ton doux mur -

cresc. *din.*

sigh - ing To re-lieve my dis-tress; No; sad - ly I con-
 mu - re Veut m'ai-der à souf-frir, Non! tu ne peux gué-

cresc. *p*

fess _____ Of this wound I am dy - ing. 'Tis a wound of the
 rir _____ Ma der - niè - re bles - su - re; Ma bles-sure est au

heart, _____ Nor will it heal till from
 coeur. _____ Seul le tré - pas peut fi -

life I de - part, I de -
 nir ma dou - leur, ma dou -

part.
 leur.

pp

dim.

Fare - well, O moon un -
 A - dieu! flam - beau du

p

cloud - - - ed, O'er the sea - - - thy ra - - - diance
 mon - - - de Des - cends - - - au sein - - - des

pp

shed! - - - Soon 'neath the bil - - - lows
 flots! - - - Moi, je des - cends - - - sous

pp

shroud - - - ed, I'll seek re - pose - - - with the
 l'on - - - de Dans l'é - ter - nel - - - re -

pp

dead: - - - Ere long will day be
 pos: - - - Le jour qui doit é -

p *cresc.*

dawn - ing; Pha - on, it dawns for thee,
 clo - re, Pha - on, lui - ra pour toi,

cresc.

Yet will no thought of me Dark - en thy tran - quil
 Mais sans pen - ser à moi Tu re - ver - ras l'au -

cresc.

morn - ing. O - pen thou, bit - ter
 ro - re. Ou - vre - toi, gouf - fre a -

cresc.

gravel mer! Soon I shall
 Je vais dor -

dim.

cresc.

sleep ev - er - more 'neath the wave, 'neath
 mir pour tou - jours dans la mer, dans

the wave.
 la mer.

poco più lento

poco cresc.

O - pen
 Ou - vre -

fp *pp* *col canto*

cresc. *Lento*
 thou, — bit - ter gravel! — o - pen thou! — Soon I shall sleep ev - er -
 toi, — gouf - fre a - mer, — Ou - vre - toi! — Je vais dor - mir pour tou -

cresc. — *- molto* *f* *fp*
 more — 'neath the wave. —
 jours — dans la mer. —

cresc. *ff* *Allegro*
 more — 'neath the wave. —
 jours — dans la mer. —

dim. *pp*

IN THE LANGUAGE OF LOVE

(FAITES-LUI MES AVEUX)

141

FLOWER SONG

Translated by Charles Fonteyn Manney
Edited by H. E. Krehbiel

From "Faust" (1859)

CHARLES GOUNOD
(1818-1893)

Allegretto agitato (♩. = 88)

PIANO

In the lan-guage of love — My pas - sion prove! — Gen-tle flow'rs, I a -
Fai-tes-lui mes a - veux, — Por - tez — mes voeux! — Fleurs é - clo - ses près

dore her, For her love, oh, im - plore her, Say my heart night and
d'el - le, Di - tes - lui qu'elle est bel - le, Que mon coeur nuit et

day A - vows her sway! — In the lan-guage of
jour Lan - guit d'a - mour! — Fai-tes-lui mes a -

love ——— My pas — — — sion prove! ——— With your fra — grance
 vœux, ——— Por — tez ——— mes vœux! ——— Ré — vé — lez à son

ten — der All my ar-dour I send her, Bear the breath of my
 â — me Le se — cret de ma flam — me, Qu'il s'ex — hale a — vec

soul — With — out ——— con — trol! ———
 vous, ——— Par — fums ——— plus doux! ———

Andante Text

They're with — er'd! A — las! so the stran-ger fore — told me My sad fate would
 Fa — né — e! hé — las! ce sor-cier, que Dieu dam — ne, M'a por — té mal —

Tempo I

Andante

be! heur! Ne'er to touch a single Je ne puis, sans quel-le se

p cresc. fp

flow'r but it must de-cay! Yet if I dip my hand in ho-ly
fa-ne, Tou-cher u-ne fleur! Si je trem-pais mes doigts dans l'eau bé-

p

Andante (♩ = 56)

wa-ter? 'Tis here, when day is o'er, Low-ly prays Mar-ga-
ni-tel! C'est là que cha-que soir Vient pri-er Mar-gue-

pp

Allegro

ri-ta. I'll try yet a-gain, and this in-stant! Now are they
ri-tel Vo-yous main-te-nant, vo-yous vi-tel El-les se

p p p

Tempo I (Allegro)

with-er'd? No! Thou fiend! Gone is thy spell!
 fan-ent? Non! Sa - tan, je ris de toi!

pp cresc. molto f

In your fra-grant ap - peal, My love re - veal! Say how bright-ly 'tis
 C'est en vous que j'ai foi; Par - lez pour moi! Qu'el - le puis-se con-

dim. p stacc.

burn - ing, Say how fond is the yearn - ing, Which my heart indis - tress Ne'er
 naî - tre L'é-moi qu'elle a fait naî - tre, Et dont mon cœur trou - blé N'a

dared con - fess. In your fra-grant ap - peal, My love re -
 point par - lé! C'est en vous que j'ai foi, Par - lez pour

veal! Should your message a - larm her, By your beau-ty, oh, charm her,
 moi! Si l'a-mour l'ef-fa - rou - che, Que la fleur sur sa bou - che

cresc.

Till you win high-est bliss, A ten - der kiss! Yes, a
 Sache au moins dé - po - ser Un doux bai - ser! Un bai-

dim. *espress.*

kiss, a ten - der kiss, Yes, a kiss, a ten - der
 ser, un doux bai - ser, Un bai - ser, un doux bai-

p *colla voce*

kiss.
 ser!

fa tempo

MORE ROYAL IN HIS HUMBLE STATE

(PLUS GRAND, DANS SON OBSCURITÉ)

From "La Reine de Saba" (1862)

Translated by Charles Fonteyn Manney

Edited by H. E. Krehbiel

CHARLES GOUNOD

(1818-1893)

Recit.

VOICE

I am a - lone at last!
Me voi - là seule en - fin!

PIANO

p

Andante moderato

pp

What un-quench-a-ble ar-dor with-in the
De quelle ar - den-te flam-me bril-lait les

Moderato

eyes of this boldstrang-er glowed!
yeux de ce fier é - tran - ger,

How his pride— and his
son or - gueil,— son cou-

p

cresc.

Misurato andante

cour - age, when by dan - gers girt,
rage au mi - lieu du dan - ger,

Thrill'd to my soul's re -
out at - ten - dri mon

f

p

pp

cess - es! Why must a queen, a - las! be no long - er a
 â - mel! Pour ê - tre reine, hé - las! ces - se - t - on d'ê - tre

Andante (♩ = 50)

wom - an? More
 fem - me? Plus

cresc. *dim.* *p*

roy - al in his hum - ble state Than mon - arch, crown and ves - ture
 grand, dans son ob - scu - ri - té, Qu'un roi pa - ré du di - à -

p

wear - ing, He dis - closed in proud, lord - ly bear - ing King - ly grace, and a heart e -
 dè - me, Il sem - blait por - ter en lui mè - me Sa gran - deur et sa roy - au -

late, _____ He dis-closed in proud, lord-ly bear - ing King-ly
 té, _____ Il sem-blait por-ter en lui - mè - me Sa gran-

cresc. *dim.* *p* *R.H.*

rit. *a tempo un poco più animato*

grace, and a heart e - late! _____ Oh, fa-tal the vow which en-
 deur et sa roy - au - tél _____ Fu-nes - te ser-ment qui me

colla voce *sfz* *p*

chains me! Oh, fa - tal the vow which en-chains me!
 li - e! Fu-nes - te ser-ment qui me li - e!

sfz *p*

Andante

Thou must for - get, my heart, _____ re - sign thee, Thou must for -
 Ré - si - gne - toi, mon cœur, _____ ou - bli - e, Ré - si - gne

p

get, my heart, — re - sign thee, Thou must for - get, thou must for -
 toi, mon cœur, — ou - bli - e, Ré - si - gne - toi, ré - si - gne -

get, my heart, — re - sign — thee!
 toi, mon cœur, — ou - bli - el

pp *cresc.*

Nev-er - more, —
 L'ou-bli - er! —

dim. *pp* *f*

Più mosso espress.

Nev-er - more, Nev-er - more — can my heart for-get How he
 l'ou-bli - er! — l'ou-bli - er! — lui que j'ai pu voir De son

p *pp*

stood, the an-gry tu - mult still - ing, And braved the King's un-heed-ed
bras — do - mi - nant l'es - pa - ce, Du roi bra - ver le vain pou -

threat, — The roy-al breast with ter-ror fill - ing! Ev - er -
voir, — Et l'ef - fra - yer par son au - da - cel! L'ou - bli -

dim. *p*

more — him mine eyes be-hold, As with gen - ius, our praise com -
er! — quand hi - er en - cor, Au ca - pri - ce de son gé -

pp

pel - ling, He wrought from por-phyry and gold — De-signs of
ni - e, Ses mains dans le por-phyre et l'or, — Cré-aient la

cresc. *cresc.*

beau - ty all ex - cel - ling! When he
forme et l'har - mo - ni - e! Aux lu -

dim. *pp* (cross hands)

stood mid flames as of hell, They paled and
eurs d'un ciel em - bra - sé, Je l'ad - mi -

sank be - fore his pow - er; When at
rais, domp - tant la flam - me; A mes

last at my feet he fell, In my
pieds je l'ai vu bri - sé, Et l'a -

cresc. *cresc.*

soul blos-som'd love's fair flow - er, ah yes, there blos-som'd love's fair flow -
 mour en - va - hit mon â - me, Et l'a - mour en - va - hit mon â -

f

cresc.

f

dim.

er. More roy - al in his hum-ble
 me. Plus grand, dans son ob - scu - ri -

Tempo I

f

p

Tremolo

state Than mon - arch, crown and ves-ture wear - ing, He dis -
 té, Qu'un roi pa - ré du di - a - dè - me, Il sem -

8

closed in proud, lord-ly bear-ing King-ly grace, and a heart e -
 blait por - ter en lui - mê - me Sa gran - deur et sa roy - au -

late, _____ He dis-closed in proud, lord-ly bear - - ing King-ly
 té, _____ Il sem-blait por-ter en lui-mê - - me Sa gran-

cresc.
 grace, and heart all e - late, _____ He dis - closed in proud, lord - ly
 deur et sa roy - au - té, _____ Il sem - blait por - ter en lui -

rit. *f* bear - ing Heart e - late, _____ King - ly grace _____ and heart all e -
 mê - me Sa gran - deur, _____ sa gran - deur _____ et sa roy - au -

a tempo
 late! _____
 tél! _____

DEEP IN FOREST SHADED

(PARMI LES LIANES)

From "Paul et Virginie" (1876)

Translated by Charles Fonteyn Manney
 Edited by H. E. Krehbiel

VICTOR MASSÉ
 (1822-1884)

Allegro (♩ = 104)

PIANO

mf

f

mf

dim.

p

for - est shad
 les li - a

Deep in
 Par - mi

ed,
 nes,

Ne'er by man in - vad ed, The
 Au fond des sa - va nes, Le

ti - ger doth lie, The ti - ger doth lie! His fierce
 tigre est cou - ché, Le tigre est cou - ché! Son re -

eyes are burn - eyes are burn -
 gard flam - boi

- ing, While his head he's turn -
 e, Il guet - te sa proi

ing, His prey to es - py, His
e Dans l'om - bre ca - ché, Dans

prey to es - py. The day - light is dy -
l'om - bre ca - ché. Le jour va s'é - tein -
Poco più lento

ing, Now falls the night; En - crouched he is
dre, Voi - ci la nuit; Il peut vous at -

ly - ing, En - crouched he is ly - ing! A - way, a - way,
tein - dre, Il peut vous at - tein - dre! Fuy - ez, fuy - ez,
più f *f*

Lad.

Lad.

*

(shriek) (short) (short)

a - way, in flight!
fuy - ez, tout fuit!

p *cresc.* *f* *f* *p*

Dear ga - zelle so wear
Ga - zel - le ti - mi

y, To the des - ert drear -
de, Du dé - sert a - ri

y Thy path - way re - trace, Thy path - way re -
de Re - prends le che - min, Re - prends le che -

trace; _____ And, till breaks the morn -
 min; _____ Ga - gne ta re - trai -

p

ing, _____ Make no pause or
 te, _____ Que rien ne t'ar.

tr

turn _____ ing, _____ Nor
 ré _____ te _____ Jus-

tr

slack - en thy pace, _____ Nor slack - en thy pace.
 ques _____ à de - main, _____ Jus - ques _____ à de - main.

The day - - light is dy - - ing, Now
 Le jour va s'e - tein - - dre, Voi-

Poco più lento

falls the night; En - crouched he is
 ci la nuit; Il peut vous at -

ly - ing, En - crouched he is ly - ing! A - way, a - way,
 tein - dre, Il peut vous at - tein - dre! Fuy - ez, fuy - ez,

più f *f*

*Lea Lea **

(shriek) (short) (short)
 a - way, in flight!
 fuy - ez, tout fuit!

p cresc. f

O LOVE, LEND THINE AID

(AMOUR! VIENS AIDER)

From "Samson et Dalila" (1877)

Translated by Charles Fonteyn Manney
Edited by H. E. KrehbielCAMILLE SAINT-SAËNS
(1835 -)

Allegro agitato (♩ = 160)

PIANO *f*

To - night _____ Sam-son comes to my pres - ence, This
 Sam - son _____ re - cher - chant ma pré - sen - ce, Ce

rit.

Moderato

eve in my arms he will lie; Now the
 soir doit ve - nir en ces lieux. Voi - ci

p cresc. *f* *p*

hour has-tens for my ven - geance, Which will our high gods sat - is -
 l'heu - re de la ven - gean - - ce Qui doit sa - tis - fai - re nos

pp

Moderato (♩ = 92)

fy.
Dieux!

cresc.

f

dim.

p

Lead.

O Love, lend thine aid in my sor - row,
A - mour! viens ai - der ma fai - bles - se!

Pour thy pois-on thro' Sam-son's veins;
Ver - se le - poi - son dans son sein!

By my soft
Fais que, vain -

p

f

p

arts, ere dawns the mor - row, May he be cap-tive led in
 cu par mon a - dres - se, Sam - son soit en - chaî - né de -

chains!
 main!

From his soul vain-ly would he ban - ish The
 Il vou-drait en vain de son â - me Pou-

cresc. *dim.* *p*

pas - sion my beau - ty in - spires!
 voir me chas - ser, me ban - nir!

Can the flame of love ev - er
 Pour - rait - il é - tein - dre la

cresc. *p*

van - ish, While re - mem-brance still feeds its fires?
 flam - mè, Qu'a-li - men - te le sou - ve - nir?

He is my
 Il est à

dim. *p* *dim.* *pp*

thrall, my charms en - slave him! My broth - ers
 moi! c'est mon es - cla - ve! Mes frè - res

dread his bit - ter hate; I on - ly of
 crai - gnent son cour - roux; Moi, seule en - tre

accel. *cresc.*

all, I will brave
 tous, je le bra -

f a tempo

him, And bring him cap - tive to my feet!
 ve, Et le re - tiens à mes ge - noux!

cresc.

f

O Love, lend thine aid in my
A - mour! viens ai - der ma fai -

sor - row, Pour thy pois - on thro' Sam - son's
bles - sel Ver - se le poi - son dans son

veins, By my soft arts, ere dawns the
sein! Fais que, vain - cu par mon a -

f *p*

mor - row, May he be cap - tive led in
dres - se, Sam - son soit en - chaî - né de -

dolce

chains! 'Gainst Love's great pow'r no strength a -
 main! Con - tre l'a - mour sa force est

vail - eth, And he, the strong - est of the
 vai - ne; Et lui, le fort par - mi les

strong, Whose cour-age ne'er his peo - ple fai' - eth,
 forts, Lui, qui d'un peu - ple rompt la chaî - ne,

Shall not re - sist my ef - forts long.
 Suc - com - be - ra sous mes ef - forts!

pp

MY HEART AT THY DEAR VOICE

(MON COEUR S'OUVRE A TA VOIX)

From Samson et Dalila (1877)

Translated by Charles Fonteyn Manney

Edited by H. E. Krehbiel

CAMILLE SAINT-SAËNS

(1835-)

Andantino

VOICE

My heart, at
Mon cœur s'ouvre

PIANO

p

Simile

thy dear voice, Doth un - fold like a - flow'r, —
à ta voix com - me s'ou - vrent les fleurs —

When ca - ress'd — by the morn - ing!
Aux bai - sers — de l'au - ro - rel

espress.

But that my sor-row's tears
Mais, ô mon bien - ai - mé,

May cease their bit-ter show'r, — Say for me —
 pour mieux sé - cher mes pleurs, — Que ta voix —

dim.

pp

still thou'rt yearn - ing! Oh,
 parle en - co - re! Dis -

rinf.

espress.

swear that from my side Ne-ver - more thou'lt de -
 moi, qu'à Da - li - la tu re - viens pour ja -

sf *p* *pp*

part; Re - peat those vows so ten - der, That thy
 mais, Re - dis à ma ten - dres - se Les ser -

rinf.

sf *p*

*string.**cresc.*love
mentsshall a - bide,
d'au - tre - fois,Vows so dear to my
ces ser-ments que j'ai -*string.**mf rit.*

Un poco piu lento

heart!
mais!Ah, re -
Ah! ré -*R.H.**mf rit.**L.H.**R.H.**L.H.**pp*spond to my de - vo - tion,
ponds à ma ten - dres - se,Yield with
Ver - se -*cresc.*me to love's e - mo - tion!
moi, verse - moi li vres - se!Heed thou my deep de -
Ré - ponds à ma ten -

più cresc. *f*

vo - tion, Heed thou my deep de - vo - tion, Ah, ——— yield with
 dres - se, Ré - ponds à ma ten - dres - se! Ah! ——— ver - se -

cresc.

dim.

me ——— to ——— love's e - mo - tion!
 moi, ——— ver-se - moi ——— l'i - vres - se!

SAMSON

Del-i-lah!
 Da-li-la!

p *pp* *p molto espr.*

Del-i-lah!
 Da li-la!

I ——— love ——— thee!
 je ——— t'ai ——— me!

dim. *pp*

dolce

As o'er a
 Ain - - si qu'on

field of wheat Sum - mer winds gen - tly
voit des blés les é - pis on - du -

play _____ Till like waves 'tis
ler _____ Sous la bri -

ris - ing, fall - ing;
se lé - gè - re;

So waves of rap - ture sweet
Ain - si fré - mit mon coeur,

My ver - y be - ing sway,
 prêt à se con - so - ler,

When thy voice to me is call' - - ing!
 A ta voix qui m'est chè - - re!

rinf. poco animato
 The dart wings not so
 La flè - che est moins ra-

fleet,
 pide R.H.
 Bear - ing death and a -
 à por - ter le tré -

larms, As I'd fly to thee,
pas, Que ne l'est ton a -

L.H. *R.H.* *sf* *L.H.*

sweet, To be held in thine arms,
man - te à vo - ler dans tes bras!

string. *R.H.* *L.H.* *string.*

cresc. *mf rit.*
To be held in thine arms!
A vo - ler dans tes bras!

R.H. *L.H.* *mf* *R.H.* *L.H.*

Un poco più lento
dol.
Ah, re - spond to my de - vo - tion,
Ah! ré - ponds à ma ten - dres - se,
SAMSON *dolce*
Thy sor - row's tears I'll dry with
Par mes bai - sers je - veux sé -

p

Yield with me to love's e - mo - tion!
 Ver - se - moi, ver-se - moi l'i - vres - se!

kiss-es glow - ing, And thy dear heart no more fear shall be
 - cher tes lar - mes, Et de ton cœur e - loi-gner les a -

p *più cresc.*

cresc.
 Heed thou my deep de - vo - tion, Heed thou my deep de - vo - tion!
 Ré - ponds à ma ten-dres - se! Ré - ponds à ma ten-dres - se!

p know - ing, I'll give thee kiss-es glow - ing, I'll give thee kiss-es
 lar - mes, Je veux sé - cher tes lar - mes, Je veux sé - cher tes

cresc.

f
 Ah, yield with me to love's e - mo - tion!
 Ah! ver - se - moi, ver-se - moi l'i - vres - se!

glow - ing. Del-i-lah!
 lar - mes. Da-li-la!

f *dim.* *p molto espr.*

Del-i-lah! I love thee!
 Da-li-la! je t'ai me!

dim. *pp*

CLOSE BY THE WALLS OF SEVILLA

(PRÈS DES REMPARTS)

From "Carmen" (1875)

Translated by Charles Fonteyn Munney

Edited by H. E. Krehbiel

GEORGES BIZET

(1838-1875)

Allegretto (♩ = 160)

PIANO

pp

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody in 3/8 time, marked *pp*, and a bass clef staff with a harmonic accompaniment. The second system continues the accompaniment with a more active bass line.

pp e leggiero

Close by the walls of Se - vil - la,
 Près des rem - parts de Sé - vil - le,

Dwells my old
 Chez mon a -

The first line of the song features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The piano part consists of a steady eighth-note accompaniment.

friend Lil - las Pas - tia;
 mi Lil - las Pas - tia;

I'll dance there the gay Se - gui -
 J'i - rai dan - ser la Sé - gue -

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a more complex rhythmic pattern with triplets and sixteenth notes.

dil - la, And I'll drink Man - za - nil - la. I'll go
 dille Et boi - re du Man - za - nil - la. J'i - rai

find my com-rade Lil - las Pas - tia.
 chez mon a - mi Lil - las Pas - tia.

sempre pp

sempre pp

But one a-lone can
 Oui, mais tou - te seule

ne'er make mer - ry, Pleas - ure de-lights in com - pa - ny; So, lest of dan - cing
 on s'en - nui - e, Et les vrais plai - sirs sont à deux; Donc, pour me te - nir

I should wear-y My lov - er I will take with me! ———
 com - pa - gni - e, J'em - mè - ne - rai mon a - mou - reux!

meno p
 One love I sent straight to per - di - - tion, And
 Mon a - mou - reux il est au dia - - ble, Je
ten. *ten.* *ten.*

for his loss no whit I care! Nor feels my heart
 l'ai mis à la por - te hier! Mon pau - vre cœur

aught of con - tri - - tion, 'Tis fan - cy - free and
 très con - so - la - - ble, Mon cœur est li - - bre

light as air! *pp* Tho' sui - tors woo me
com - me l'air! J'ai des ga - lants à

by the doz - en, There is not one my heart can move;
la dou - xai - ne, Mais ils ne sont pas à mon gré.

rall. The week is past, and none I've cho - sen: Who will love me? Him will I
Voi - ci la fin de la se - mai - ne: Qui veut m'ai - mer? Je l'ai - me -

colla voce

a tempo love! Who'll have my soul? 'Tis for the
rail Qui veut mon â - me? Elle est à

portamento

a tempo

tak - ing! For - tune was kind to send you
pren-dre! Vous ar - ri - vez au bon mo -

now! Wild im - pa - tience in me is wak - ing, With my
ment! Je n'ai guè - re le temps d'at - ten - dre, Car a -

new lov - er soon to go Where, by the
vec mon nou - vel a - mant, Près des rem -

pp
ppp

walls of Se - vil - la, Dwells my old
parts de Sé - vil - le, Chez mon a

friend Lil - las Pas - tia; I'll dance there the
 mi Lil - las Pas - tia; J'i - rai dan - ser

gay Se - gui - dil - la And I'll drink Man - za - nil - la:
 la Sé - gue - dille Et boi - re du Man - za - nil - la:

sempre f
 tra la la la la la la la la la,
 tra la la la la la la la la la,
sf

tra la la la la la la la la la la.
 tra la la la la la la la la la la.
ff

HE WHOSE COMPELLING WORD

(CELUI DONT LA PAROLE)

From "Hérodiade" (1884)

Translated by Charles Fonteyn Manney

Edited by H. E. Krehbiel

JULES MASSENET

(1842 -)

Andantino cantabile *espress.*

VOICE

He whose com-pel-ling
Ce - lui dont la pa -

PIANO

f *rall. dim.* *p*

f *più mosso*

word all pain and grief can ban-ish, The great Proph-et is here!
role ef - fa - ce tou - tes pei - nes, Le Pro - phète est i - ci!

più mosso *mf*

p Andante cantabile (♩ = 63) *a tempo*

To him now do I haste! — He is good, —
c'est vers lui que je vais! — Il est doux, —

p *f* *poco rall.* *a tempo* *p*

he is kind, — at his word — sor - rows van - ish: He speak - eth;
 il est bon, — sa pa - role — est se - rei - ne: Il par - le,

dolce *p*

pp dolce

all is still. — E'en the breeze in si - lence wait - eth, Paus - ing to hear,
 tout se tait. — Plus lé - ger — sur là plai - ne L'air at - ten - tif

p dolce

pp

charm'd by his voice, He speak - eth! Ah! when will he re - turn,
 pas - se sans bruit, Il par - le! Ah! quand re - viendra - t - il?

f a tempo

pp *dolciss.* *poco rall. dim.* *f espressivo colla voce* *a tempo*

f

when a - gain shall I hear him? I was sad, — sad and lone, yet mourn'd my heart no more
 quand pour - rai - je l'en - ten - dre? Je souf - frais, — j'é - tais seule, et mon cœur s'est cal - mé

p *più f*

p *espress.*

When to me spoke his voice, — so strong and yet so ten - der, My heart mourn'd no
 En é - cou - tant sa voix — mé - lo - di - euse et ten - dre, Mon cœur s'est cal -

more! — O Proph-et well - be - lov - ed, I live but for thee! —
 mé! — Pro - phè - te bien ai - mé, puis - je vi - vre sans toi! —

O Proph-et well - be - lov - ed, I live, live but for thee!
 Pro - phè - te bien ai - mé, puis - je vi - vre, vi - vre sans toi!

'Twas there, in des - ert wild, — where the awe - strick - en
 C'est là! dans ce dé - sert, — où la foule é - ton -

poco a poco appassionato

throng Had fol - low'd on his steps, He heard my
 née A - vait sui - vi ses pas, Qu'il m'ac - cueil -

hum - ble pray'r, a child a - lone, for-lorn, ———
 lit un jour, en - fant a - ban - don-né - e!

f *e molto*

espress. *f* *poco rall.* *p* *Tempo I*

And o - pen'd wide his arms! He is good, ——— he is kind, ———
 Et qu'il m'ou - vrit ses bras! Il est doux, ——— il est bon, ———

rall. *f* *p* *dolce*

espressivo colla voce

dolce

at his word sor - rows van - ish, He speak-eth; all is still!
 sa pa - role est se - rei - ne, Il par - le, tout se tait,

pp

dolce

E'en the breeze in si-lence wait-eth, Paus-ing to hear, Charm'd by his voice,
 Plus lé-ger— sur la plai-ne L'air at-ten-tif pas-se sans bruit,

dolce *pp*

f a tempo

He speak - eth! Ah! when will he re-turn,
 Il par - le! Ah! quand re-vien-dra-t-il?

f espressivo colla voce

pp *dolciss.* *dim. poco rall.* *dim.* *f*

p *più f*

when a-gain shall I hear him? I was sad, — sad and lone, yet mourn'd my heart no more,
 Quand pourrai-je l'en-ten-dre? Je souf-frais, — j'é-tais seule, et mon coeur s'est cal-mé

p *espress.*

dim.

When to me spoke his voice, — so strong, and yet so ten-der, My heart mourn'd no
 En é-cou-tant sa voix — mé-lo-di-euse et ten-dre, Mon coeur s'est cal-

dim.

mf

more! —
mé! —

f

O Proph-et well-be-lov-ed, I live but for thee! —
Pro-phè-te bien ai-mé, puis-je vi-vre sans toi! —

rall. à tempo più appassionato

O Proph-et well-be-lov-ed, I live, — live but for thee! —
Pro-phè-te bien ai-mé, puis-je vi-vre, vi-vre sans toi! —

colla voce

ff *f* *p* *ff*

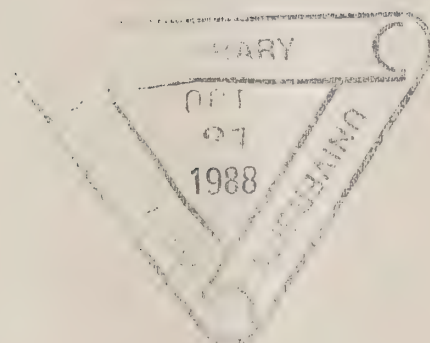
Ah! when will he re-turn, When a-gain — shall I hear — h
Ah! quand re-vien-dra-t-il? quand pour-rai-je l'en-ten-d

ff

rall. ff a tempo animato

O Proph-et well-be-lov-ed, I live but for thee! —
Pro-phè-te bien ai-mé, puis-je vi-vre sans toi! —

rall. ff a tempo animato



02/2/89

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